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textiles – which fabrics where?

top tips – from artworks to electricians

habitat

winter **07** rrp$7.

before and after

action station: renovation

house: walls/floor/roof

home: see *house* + colour + texture + detail + design

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from the editor

If there's one thing that fascinates when it comes to renovations, it's comparing how a home looks today with what was there before its facelift. What changes were made and why? What building styles and spaces have been combined to create the new environment?

That's why one of the themes for this issue of *Habitat* is "Before and After". We take a look at three homes that have undergone profound change, at the reasons behind their transformation, and at the finished results. And we talk to the homeowners and designers with the vision to see beyond the existing four walls.

From a people point of view, we chat to Chelsea Garden Show award winner Xanthe White, catch up with a back-yard carpenter for whom toy boxes have become more than a hobby, and investigate the business brain behind Ronald McDonald House in Auckland.

We don't forget those tips and tricks, either. How would you go about painting your own artwork? What's the best way to get lipstick out of carpet? What should you think about when planning your new laundry? You'll find the answers right here, along with lots of other autumn reading.

And finally, thank you for the huge amount of feedback that continues to flow in from our readers. Your comments, suggestions and questions are always gratefully received, so do keep them coming!

Rachel

from Resene

It wasn't so very long ago that video recorders were the latest and greatest technology for the home, yet today they have been superceded by DVD players, web downloads and who knows what else is around the corner?

A short dash back in history, and we'd find that solventborne paints were the norm and paint odours were something you put up with because you had no choice. Now, waterborne paints are commonplace to the extent that you can select waterborne paint systems for virtually all project types. And not only are waterborne paints better for the environment, but they're also better for the health of the painter… and we all know how much easier it is to wash out a brush in water.

Colour options have also expanded dramatically – in the good old days, if you bought a product from Resene you might have a grand choice of six shades. With the expansion of the Resene Multi-Finish range and the Resene Total Colour System, there are now thousands of colours to choose from, and if you still can't find the one you want, sophisticated colour-matching techniques mean your exact requirements can still be met.

And if you wanted detailed information on the paint you were using, a couple of decades ago chances are you wouldn't have been able to find it. The internet was relatively unknown, there were no WAP sites, extensive product catalogues were few, and most questions could only be answered from nine to five. Internet access has changed all this, with destinations like the Resene websites jam-packed with everything from technical information to hints and tips, all there to be read, downloaded and printed on demand. And Resene has been working hard to make more and more information accessible on our websites, so customers can find what they need when they need it, no matter what time of day or night. So, next time you're hunting for paint information or are stuck for inspiration, come in and visit us at www.resene.com.au or www.resene.co.nz. And if you can't find what you're looking for, drop us an email. Happy surfing!

The Resene Team

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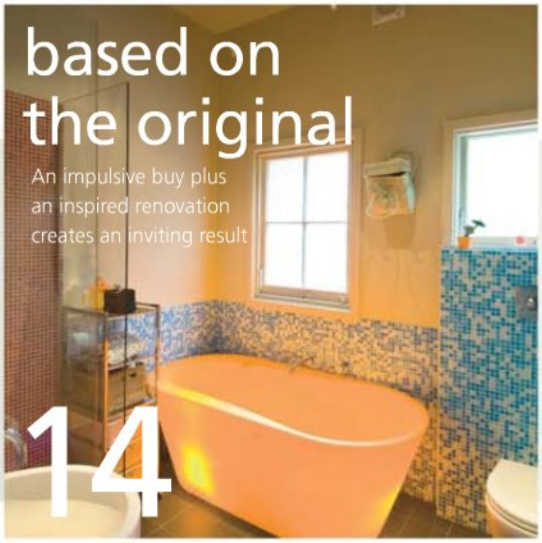

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before

It took just a few thumbnails posted on an internet property site to convince Jason Hague-Smith he'd found a house ripe for renovation.

"My sister had emailed me the all-important link," says Jason, who immediately showed the pictures to his wife, Irene. "Both the section and the house turned out to be just what we were looking for – sheltered, with good bones, character and great views of the Cook Strait and Rimutaka ranges."

While the property is located in one of Wellington's sought-after coastal suburbs, unbeknown to the couple a cyberspace glitch had helped eliminate competition from other punters, and Jason and Irene were able to snaffle the old weatherboard house at a fair price.

"No, we didn't go and look at it first – in hindsight, I guess we were pretty impulsive," laughs Jason. "But we'd made a firm decision to move closer to the city and wanted to live in Seatoun. It's a friendly neighbourhood that offers great schools for our children."

After renting the property out for a couple of years, the family moved in. As well as having two children, Ruby (9) and Archie (5), Irene was also expecting Phoenix (now one) at the time. And although the Hague-Smiths knew that you should live in a house for at least 12 months – to experience it in all seasons – before you do anything to it, they decided to throw caution to the wind and renovate, just four weeks after shifting in.

They commissioned John Mills of John Mills Architects to create the striking transformation they had in mind. Jason, as a tradesman and owner of Paragon Fireplace Specialists, says he'd seen a lot of John Mills' architecture through his job, and admired both the designer and his flamboyant style. And although Jason didn't know it at the time, Irene had also become a fan.

"John came across as very good to deal with; intuitive, reasonable and with a good eye," explains Jason. "His work had life; it wasn't boring. It was relaxed, and captured both a Kiwi and Pacific essence, something Irene and I wanted to incorporate in the design."

As well as a multi-cultural feel, the Hague-Smiths wanted a four-bedroom home that was contemporary, colourful and child-friendly. However, the renovation also needed to reflect some of the original dwelling's character and integrity.

"While cost was no doubt a driving factor, one reason we didn't demolish and start again was because we felt brand new homes often lack heart and soul," says Jason.

John and senior architect James Warren worked closely with the couple, looking at the family's evolving lifestyle and how to create spaces that could be easily configured around that. Preliminary measures also included examining the nature of the steep, sloping site. Foliage, for example,

Resene De Janeiro

Resene Moccaccino

Resene Quarter Tana

Resene Tana

Resene Wasabi

was scrutinised to determine where the wind and sun was hitting, says James. And with the house perched at the end of a steep right-of-way, complex town planning issues meant having to work within tight parameters.

"Although, this was a positive thing, in that it made us have to really think through the spaces," he adds.

Taking all this into account, the designers set out to transform the single-storey house into a striking two-level dwelling that made the most of the sunny, sheltered site and panoramic views of both the ocean and mountains beyond.

Clad in weatherboard and featuring a corrugated iron roof, the original 1910 house was one level, comprising two bedrooms and an attic. Various alterations and additions had been carried out over the years, and at the onset of the renovation, these revealed shoddy workmanship and amateur DIY gone wrong.

"When we got into the structural work, we found it wasn't too flash – things such as cornices holding up the ceiling and posts made of just blocks nailed to each other," says James.

Extra structural work was required, so the interior of the house was gutted, leaving only the ceiling and a wall on the seaward side. The space was reconfigured to include four bedrooms, a living room, a bathroom, a laundry, and a new ensuite and walk-in wardrobe for the main bedroom. A new entry way was also created, which leads to a foyer, casual lounge, and the stairway that provides access to the top floor. The original roof and attic were removed to make way for a new, mostly glazed structure, which stretches the length of the existing floor and cantilevers over the casual lounge.

"The ceiling, made from timber plywood, creates a structural diaphragm to counteract and stabilise the use of the glass," explains James. "Following the slope of the section, it is cranked over the double-height void in the casual lounge, folding back down into a single height in the new upper living area."

Jason took seven months off work to step into the role of project manager… a job that also involved being a barista.

"My daily routine included making lattés, flat whites and cappuccinos for all the tradesmen," he laughs, adding that his record was getting 17 coffees out all at once in 15 minutes. However, it was well worth it, he says.

The family lived in the home during the entire renovation process, which wouldn't have been so bad had the weather not wreaked havoc with the work schedule, says Jason. The original idea had been to build the new upper level first – with the kitchen and open-plan living spaces – and move the family in there, before tackling the ground floor renovations. However, torrential downpours day after day threw any logical timeline out of kilter. Rather than delay a tight schedule, the family had no choice but to live in a state of chaos for two or three months.

"It was a nightmare, hideous, especially for Irene, who was pregnant with Phoenix," says Jason. "We did consider moving out, but by that time we had all our possessions here, and with only one solid wall there was the question of security."

With the original house being gutted around them, living conditions were basic.

"Our kitchen bench was basically a door. We had a crock pot, toaster and electric frying pan, but with limited power, we could only use one appliance at a time. Everything was demolished bar the toilet, which sat in the middle of the room with only a wall sheet for privacy," explains Jason. "One of the most annoying things was at night, when the plastic building paper attached to the timber frames would rustle. The sound could keep you up for hours. I tried tightening and strengthening the paper, but it would catch even the slightest breeze."

"The ceiling, made from timber plywood creates a structural diaphragm to counteract and stabilise the use of the glass."

Getting materials onto the site was never going to be easy – the house sits up a long right-of-way past three other houses, and is perched on a dog-leg. As the owners have no driveway access, visitors must park on the road below and walk up to the house. So, a helicopter was used to get most of the materials in there.

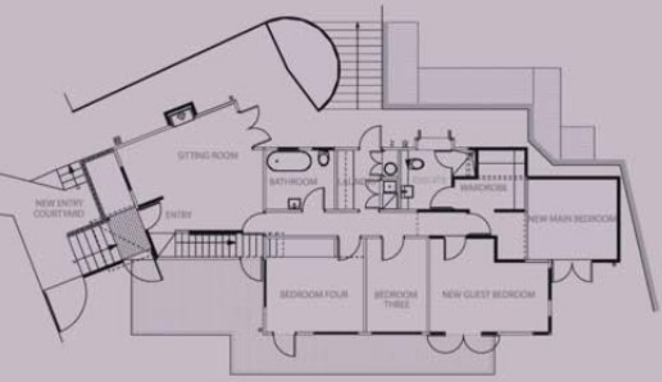
"That was an exhilarating, yet absolutely terrifying experience," says Jason.

Dodgy weather again threatened to hinder progress, with the helicopter pilot making a marginal call on conditions and the wind picking up halfway through the load lifts.

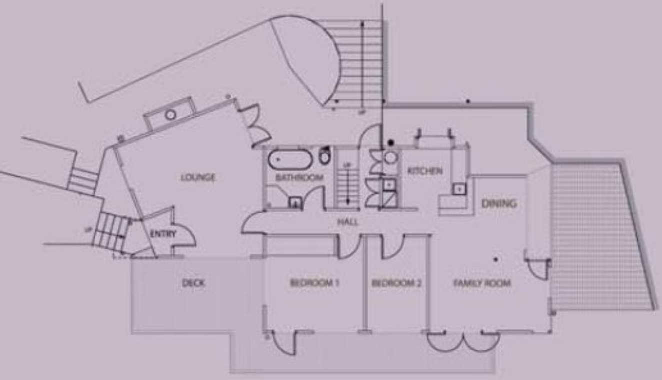
"At 7am we had five trucks lined up, and with only two minutes between each chopper lift, it was really touch and go. It was such a buzz, we were all still talking about it for days afterwards!"

alternative ideas for this interior on pages 20-23

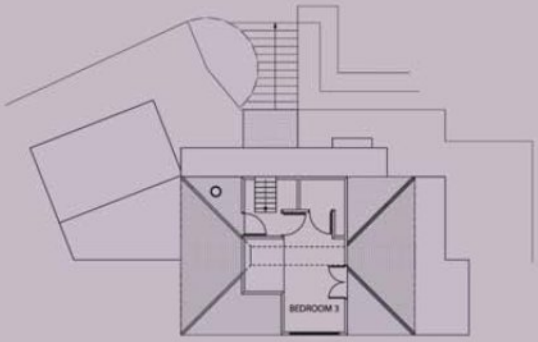
ground floor before



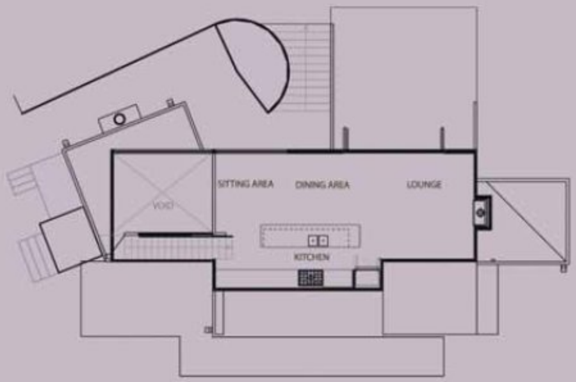
ground floor after



first floor before



first floor after



With 70% of the new upper level made from glass, all the glazing had to be carried onto the site by hand. This was another exercise that required precision timing and deliveries had to be carried out at certain times to minimise disruption to the neighbours.

"Thankfully, they were really supportive and empathised with our difficult situation," says Jason.

The home's dramatic presence is underlined by rich use of wood, metal, glass and colour. Rusticated cladding in a wide profile and painted in Resene Tana ensures the house recedes into its bush setting, while the weatherboards are also a salute to the character of the original homestead. The decks around the home are made from swamp totara, dredged from the Wairarapa.

"It's a wood that won't splinter, and being environmentally friendly and chemical-free, it's perfect for homes with children," says the architect.

A rusted steel canopy – already displaying a salt-induced patina – sits above the copper front door. Inside, saligna timber floors feature throughout. In the downstairs casual lounge, there's a large wall painted with Resene SpaceCote Low Sheen in Resene De Janeiro; its mauvey-purple tones adding a vibrant shot of freshness, says James. Jarrah handrails add subtle warmth and colour to the staircase, also made from tongue-and-groove saligna.

Two of the most distinctive features of the new upper level are the expansive kitchen and its chequered suspended ceiling. Providing a link between the two, and a subtle guideline for other aspects of the renovation, is a piece of tapa. Set in liquid glass, it covers the entire length of the island. The bark cloth, gifted to the family by the team at John Mills Architects, is the inspiration behind the multi-coloured plywood ceiling.

"It's designed to be a floating artwork, with the shapes and colours providing design cues," explains James. "In fact, the ceiling was one of the real design drivers in this renovation; how could we create impact and interest inside, and also provide a wow factor for guests walking up to the house? So, rather than

simply looking up from the outside and seeing part of the sky obscured by the roof, they're instead treated to glimpses of the ceiling through the glass, which provides a sense of anticipation."

Blue and various shades of brown highlight the random shapes on the ceilings, with different gloss finishes used to bring them to life. The tapa reference is also evident in the kitchen cabinetry, which features alternating drawers painted with Resene SpaceCote Low Sheen in Resene Moccaccino and Resene Lemon Grass. And the splashes of colour don't end there. Resene SpaceCote Low Sheen in Resene Wasabi features on the wall at the far end of the upper level.

"The vivid colour was a way to frame the room," explains James.

The kitchen, with its sweeping views of the ocean, is a far cry from the previous one, which was tucked in a dark corner of the original house. The owners love the spectacular scenery framed by the large windows, with the changing sea a continuous unfolding drama – stormy and moody one minute, still and calm the next.

The space forms the hub of the home, with areas for lounging, dining, and relaxing pivoted around it. Large bi-folding doors open up onto a large deck, which butts into the back of the site. With the new addition buffering it from any wind, this is an extremely sheltered spot and a great suntrap.

Blue and various shades of brown highlight the random shapes on the ceilings, with different gloss finishes used to bring them to life.

With a growing family like the Hague-Smiths, it was essential to create flexible living areas that could easily be re-organised to meet their future lifestyle needs, says James. It was also important to create pockets of privacy – around the kitchen and around the stairway, for example – where people could do their own thing, yet still feel part of whatever was going on in the house. Take the glass balustrade above the double-height void, for instance, which allows Jason and Irene upstairs to see and hear what the children are up to downstairs in the informal lounge. Nooks for reading and watching television upstairs also mean whoever's cooking in the kitchen is rarely alone.

Despite the testing moments – not to mention having to forfeit a few basic luxuries along the way – Jason and Irene are delighted with the house and their family has quickly adapted to living in it.

"Great craftsmanship, quality products and attention to detail were top priorities," they say. "John Mills Architects' dedication and enthusiasm for the project was fantastic, from the lengths they went to in creating spaces that suit the way we live, through to the finer details, such as looking at the art and pottery we loved. This home's not ostentatious or precious, it's just very relaxing. Everything flows, and whether you're inside or outside, you're a part of it. We love it." H

Design: James Warren and John Mills, John Mills Architects

Resene Wasabi

Joinery and door hardware: Urban Joinery

Lighting: Reil Lighting

Resene Quarter Tana

Cladding: Wellington Rusticated Weatherboard

Roofing: ZRX COLORSTEEL®

Resene Moccaccino

Get the exterior look with Resene Sonyx 101 tinted to Resene Tana.

Resene Tana

Bath: Wet Light Bath in polycarbonate orange

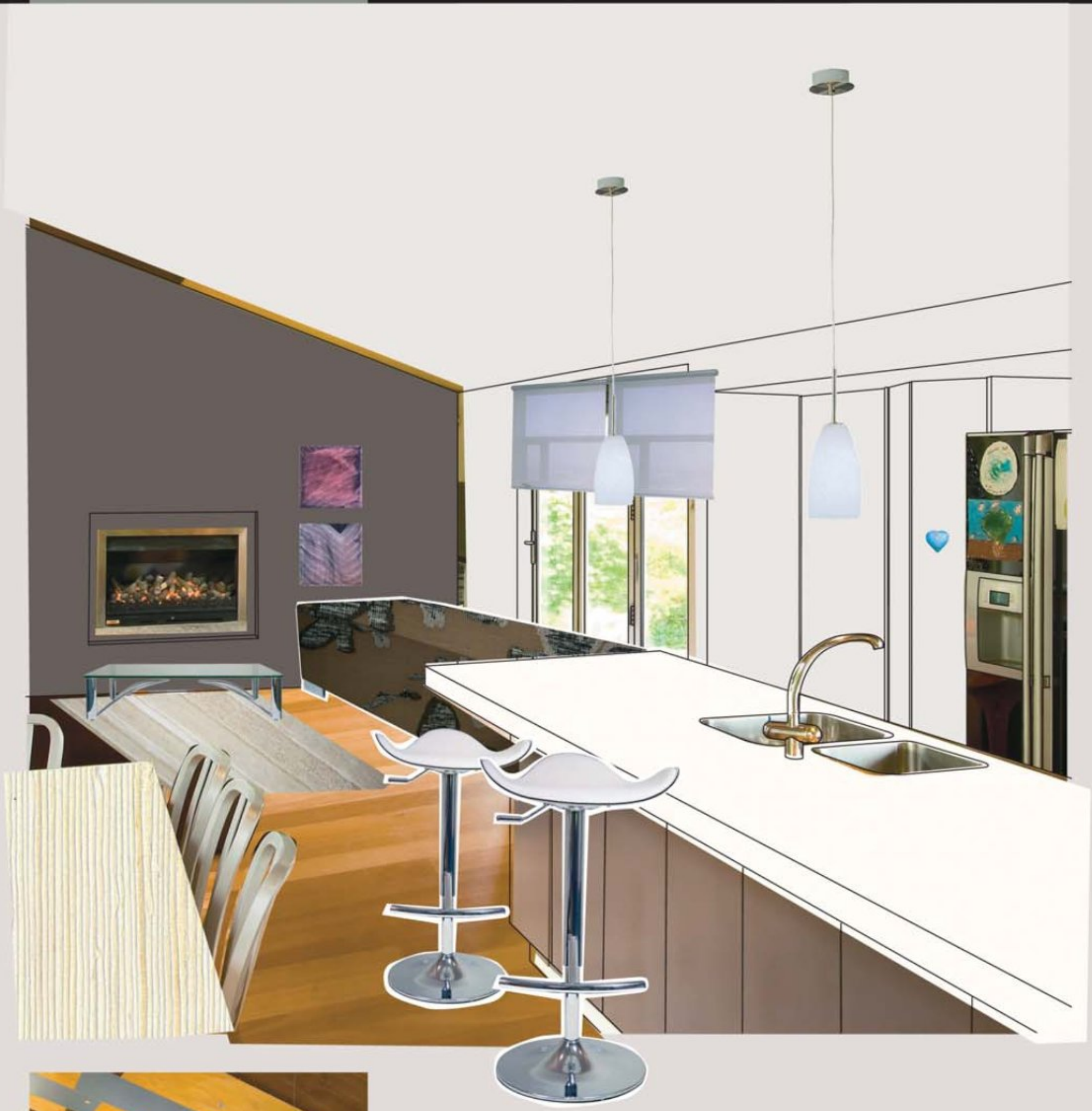
Resene Lemon Grass

Get the interior look with Resene SpaceCote Low Sheen tinted to Resene De Janeiro, Resene Lemon Grass, Resene Moccaccino and Resene Wasabi.

Resene De Janeiro

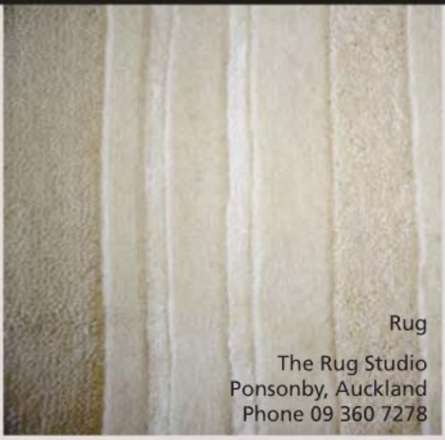
Resene Escapade

on the following pages, find two alternative style suggestions



^ Use light colours to increase the sense of space.

Resene Urbane



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Resene Double Sea Fog

Resene Vintage

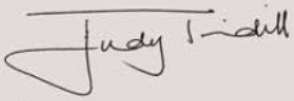
Resene Vista White

Judy Tindill, from Innerspace, proposes this alternative scheme on a budget of $5000:

A palette of light neutrals is used here to create a cool, calm, airy effect. The walls and ceiling are painted in Resene Vista White, with the kitchen cabinets finished in the same shade in Resene Lustacryl. A tufted wool floor rug adds a textural touch.

To counterbalance the pale colours, the fireplace wall is painted in smoky-taupe Resene Felix. The space is further grounded by the introduction of a low daybed covered in bold brown-and-black fabric, while artwork accents the walls.

To keep costs down, the existing dining table is inexpensively made over using Resene Natural Textures Wallcovering in Platinum Blonde, topped with a 10mm-thick sheet of glass. The table and chair frames are repainted in Resene Double Sea Fog.



Judy Tindill, Innerspace,
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^ Don't be afraid to use colour to highlight your theme.

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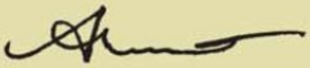
Jill Merritt, from Colorspecs, suggests this alternative design on a budget of $7500:

A Kiwiana/Pacifica theme characterises this scheme. It incorporates a mix of shiny glass and metallic surfaces with the warmth of neutral materials, to create a vibrant and welcoming environment.

A bold feature wall in Resene Paua surrounds the fireplace, offset by the other walls, which are painted in Resene Billy T. The highly polished kitchen bench, featuring a Pacific motif, is balanced by the reflective tempered glass of the Torino dining suite. Leather-backed chairs tone with the existing leather sofa and a rug made from leather strips.

Pendant halogens in cobalt blue complement the bold blue feature wall, which is adorned with two paintings that flank the fireplace. An unobtrusive water feature opposite the sliding doors is surrounded by native ferns for a relaxed touch in the dining room.



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testpots

Resene
Serene

v quite simply, what it says

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< fusion science

For those who believe furniture can double as art, Design Mobel has created Fusewood. By taking short lengths of rimu and fusing them together through an intricate jointing process, the company creates a vibrant mosaic-like pattern in the finished timber panels of its two Fusion headboard options – one featuring inbuilt storage – and its full Fusion furniture suite. See www.dm.co.nz/fusion-space.html for more information.

Resene
Bluegrass

^ right white

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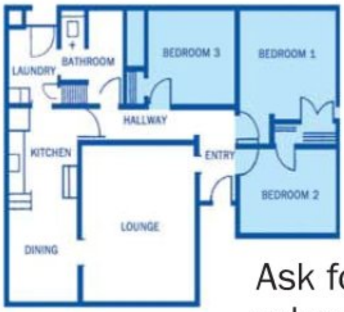

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HABMAR '07

^ top of the pots

Curious what the top 20 most popular Resene colours are, based on current testpot sales? Here goes:

1. Resene Spanish White
2. Resene Half Tea
3. Resene Half Spanish White
4. Resene Tea
5. Resene Napa
6. Resene Sisal
7. Resene Biscotti
8. Resene Akaroa
9. Resene Double Spanish White
10. Resene Stonewall
11. Resene Parchment
12. Resene Lemon Grass
13. Resene Alabaster
14. Resene Pearl Lusta
15. Resene Solitaire
16. Resene Quarter Tea
17. Resene Half Sisal
18. Resene Half Pearl Lusta
19. Resene Quarter Spanish White
20. Resene Half Napa

Resene Spanish White

v colour call

Last year's popular addition to the Resene paint menu, Resene SpaceCote Flat, has recently been made available in pastel, light, mid, deep and ultra deep tones, as well as the initial white and off-whites. This means this flat finish can now be tinted to most Resene colours for use on your interior surfaces and wet areas. Visit www.resene.co.nz for more information.

Resene Centaurian

handy orders

Resene has made it even easier to access samples of your favourite Resene colours, with a new online ordering system. This lets you order A4 drawdowns from the Resene website without leaving home. You can order thousands of Resene colours from www.resene.co.nz or www.resene.com.au.

Resene Melting Moment

v tile file

Fresh onto the internet is the Tile Warehouse website; a treasure trove of tiles for those thinking ceramic. There's even a tile selector that lets you enter the size, location etc of where your tiles will be used and will then conjure up a list of recommendations. What's more, if you already have a Resene colour scheme in mind, simply email the details to The Tile Warehouse and they'll recommend tile options to suit. Check it out for yourself at www.tilewarehouse.co.nz.

< absolutely essential

Natural, volatile extracts from aromatic plants have been long prized for their restorative effects on the mind and body. Now, with an Aromastone from essential oil specialist Absolute Essential, you can safely and cost-effectively diffuse the pure aromas of your Absolute Essential essential oils throughout the room. The device is lightly warmed by electricity, and is designed to sit on a flat surface and be left switched on. You can find out more by visiting www.absoluteessential.com.

Resene Escapade

^ it's a promise

How many companies promise the earth and then really don't want to know when their products don't perform as expected? Resene recently codified its commitment to stand behind its paint in a formal promise of quality document. This assures consumers that they can expect the Resene paint they purchase to provide film adhesion and film integrity for the period stated on the expected paint system life chart – if it doesn't, Resene will supply the replacement paint to fix it. You can view a copy of the Resene Promise of quality online at www.resene.co.nz/pdf/promise_of_quality.pdf or ask for it from your Resene ColorShop or representative.

Resene Ashanti

v i-Strip

Hands up those who loathe the preparation that goes before a painting project. Then i-Strip is for you. It's an innovative paint removal system, developed in Sweden, which uses infra-red technology to remove paint and varnish from timber. Using i-Strip, deep, low temperature infra-red heat penetrates the wood, drawing moisture and resins to the surface and breaking the bond between the substrate and the bottom layer of paint or varnish, so that all layers can be removed at once without damaging the timber. It takes 20 to 60 seconds for a Speedheater 1100 to heat the surface to be stripped, depending on the paint type and layer makeup, The coating then bubbles up and separates from the wood, ready to be scraped off while the next section is being heated. Once stripped, the surface is ready to be painted immediately. i-Strip is available from selected Resene ColorShops (NZ only) or you can visit www.i-strip.co.nz to order.

Resene Bauhaus

v made by hand

In 1993, Robert Hood was a builder and Emma Davis was a commercial property lawyer. Today, having tired of both careers, the pair are the founding inspiration behind Ashton Grove. The company designs and hand-crafts furniture in classic French provincial and old English styles, using only the finest imported French wood and traditional cabinet-making techniques. You'll find Ashton Grove outlets in Christchurch, Auckland, Wellington and Melbourne, or visit the website at www.ashtongrove.co.nz.

complementary colour

Funky hues and retro designs have become a recent trademark of Smeg fridges. Now Resene has created a range of colour scheme options for each of the Smeg coloured fridge ranges, to help get your started in incorporating your new fridge into your kitchen. You can check them out free online in the Resene colour library at www.resene.co.nz/swatches/index.htm. Or for more on Smeg fridges, see www.applico.co.nz.

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inspired >

Swatches meet inspiration in the Interion Design Collection, drawing on shades and textures from nature, architecture and design in a set of six colour schemes developed by Yellow Fox. Showcased in a magazine-style publication matching palettes with inspiration sources, the collection incorporates Interion products Bestwood Melamine, Bestwood Natural Wood Veneer, Stonex and Varia with leading design products, including favourite colour swatches from Resene. For your copy, visit www.interion.co.nz or call 0800 570 500 (NZ).

Resene Alluring

Resene Aqua

interiorsonline

Looking for inspiration for your interior? Hop into interiorsonline, www.interiorsonline.co.nz, a new easy to use, comprehensive directory service to help you furnish or renovate your home. Free to browse, save and print a personal 'places to visit' list, including address, opening hours and your own notes, grab your keys and start shopping.

Resene Lemon Twist

v outdoor reception

Fancy a weather-proof TV, to complement your outdoor fireplace and sound system, and so you can watch the game from around the barbecue table? Sanyo's brand new 42" LCD is water and dust proof, protected by a sealed metal cabinet, and with a non-glare acrylic panel on the screen that's damage resistant and easy to clean. And its high-definition image has a viewing angle of 178 degrees, so guests at the head of the table don't miss out. Its model number is CE42LM4WPR and you'll find it at selected Sanyo visual dealers.

^ seasoning

There's now a lifeline for those confused about colour choice, why they like some shades and not others, and how to mix them. Hop onto the Resene website and play the new colour personality game. Your answers to a quick series of questions will see you classified into a spring, winter, summer or autumn colour personality. It's a great tool for those struggling to get started with colour, and also includes tips for blending the seasons for households with several colour personalities under one roof. Visit www.resene.co.nz to play.

Resene Streetwise

space-age solution

Lack of space is an issue in many laundries, so for the domestic goddess with a lack of storage, Robinhood has come up with the new Supertub2. It offers masses of storage and easy-shift roll-out drawers, so there's no longer any need to grope around in the back of dark cupboards on your hands and knees. And there's a Supertub2 Slimline version for those smaller laundries too. You'll find the Robinhood Supertub2 at good appliance stockists or visit the website at www.robinhood.co.nz.

Resene Party Mix

v match-making with a difference

Value-conscious homeowner, 32, from Auckland, seeks designer – any age or location. Must be a bargain hunter and know your Phillips from your flat-head! Looking for that special partner? Alone? Frustrated? Can't find an interior designer who understands your avant-garde style? For you, ProductSpec.net was developed by Wellington architectural director Jon Thompson. It's the a online match-making service for New Zealand architects, designers, specifiers, tradespeople and product suppliers, which is the ideal tool for homeowners searching for the right building industry professional or product for their project. It lets you quickly track down specific products and providers, bookmark products and pages of interest, add your own notes, create project files, and share those files among approved users. It also provides wider information, technical specifications, news and event listings, industry forums, employment opportunities and competition listings. Log onto www.productspec.net for a look.

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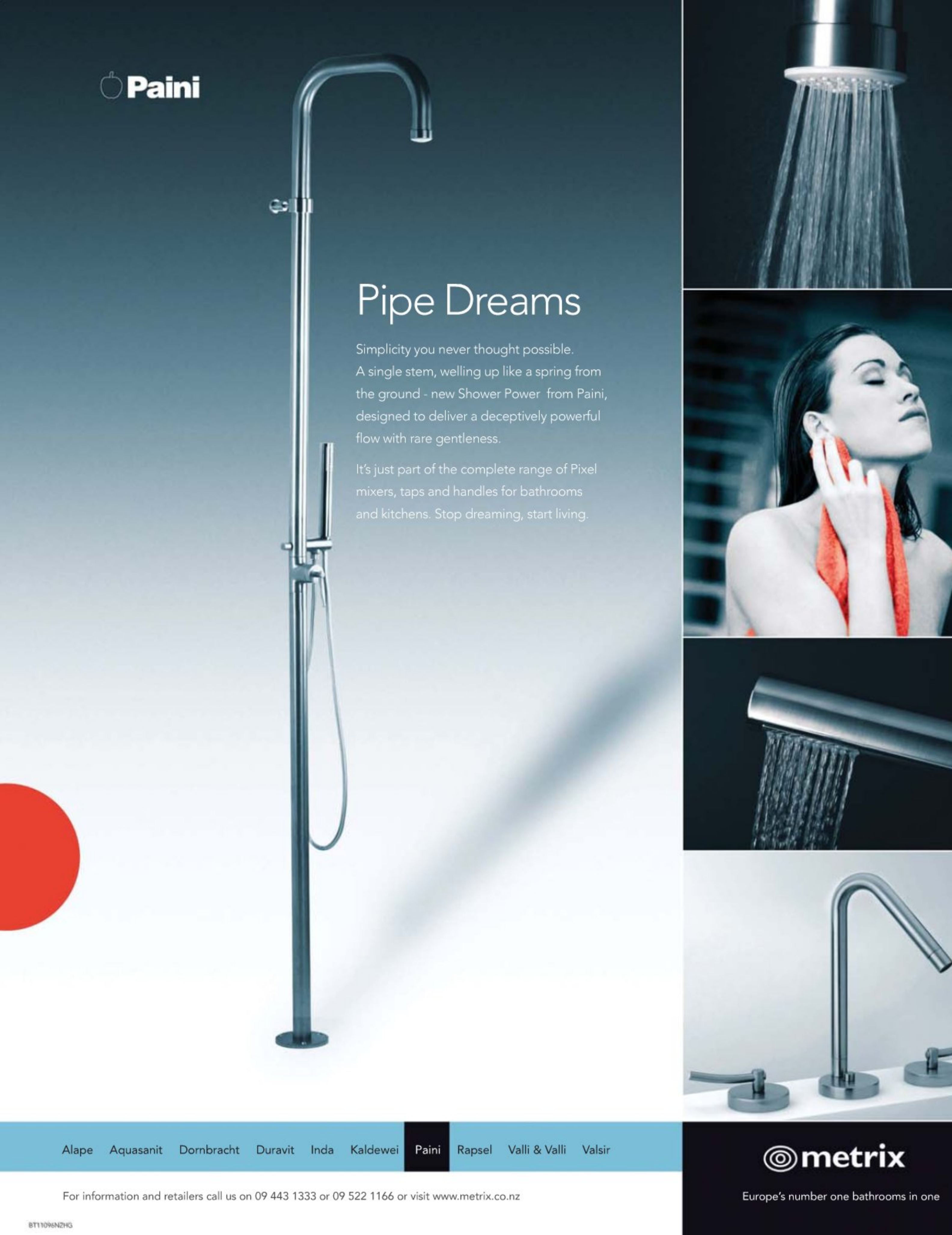
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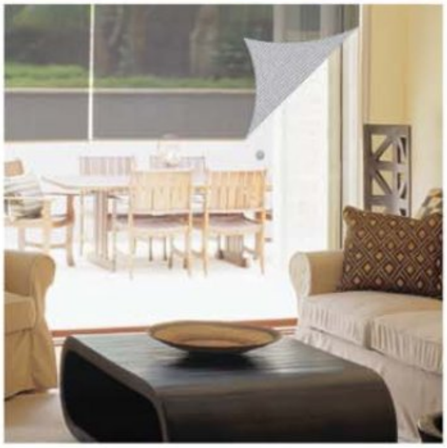
∨ circular colour

On the shoulders of Sir Isaac Newton and Johann Wolfgang Goethe, Bauhaus Swiss colour and art theorist Johannes Itten was responsible for refining the colour wheel. He used red, yellow, and blue as the primary colours and modified these further to twelve hues including secondary and tertiary shades. Resene's long-standing colour wheel was based on Itten's ideas and was designed to simplify colour selection. It lets you work to basic colour scheme guidelines, such as complementary, split complementary and analogous shades, to quickly develop colour palettes. For your copy of the Resene colour wheel visit a Resene ColorShop or contact your local Resene representative. For more on colour wheels see the Resene website www.resene.co.nz/pdf/ColourWise/colourwheel_newsletter.pdf.

∧ energised walls

Fans of original '60s and '70s graphic design should take a look at the new Retro Deluxe wallcovering collection from Pacific Wallcoverings. This is an album of flowing modernist freehand forms that seriously put art on the wall. Eye-catching graphic patterns on a large scale are dominated by bright orange, green and pink, in spirals, waves, offset printed circles… or go for an pop-art black and white design. Take a look at www.pacwall.co.nz or view the range at your Resene ColorShop (NZ only).

Resene Sublime



Resene Spinnaker

∧ revolutionary silverscreen

Rollershade sunscreens are the latest innovation in this fashionable, yet practical, segment of the blinds market. Using a patented technique developed in Holland, Silverscreen fabric features a film of aluminium on the external side of the blind. This reflective layer vastly reduces heat and glare, but still allows views to the outside. Available from LaHood Window Furnishings, phone 09 638 8463 or visit www.lahood.co.nz.

words: Mary Searle
illustrations: Dean Proudfoot

spot the difference

Is your lounge suite arranged for aesthetics and flow, or is the sofa placed just so to hide an ugly stain on your carpet? With the correct response to a spill or accident, unsightly blemishes on your floors, walls and upholstery can generally be removed.

With gravity the way it is, floors bear the brunt of accidents, and carpets in particular are prone to staining. Permanent damage can easily be prevented by acting quickly when spills occur. Wools of New Zealand suggests the following:

> Scoop up solids before cleaning.

> Blot out as much liquid as possible, using a clean white absorbent towel or a sponge.

> Clean with the correct cleaning agent. Apply this onto the clean towel, not directly onto your carpet.

> Rinse with cold or lukewarm water.

> Blot dry with an absorbent towel, or use a cold-air fan to complete drying.

> Do not rub or scrub your wool carpet, as this can cause permanent pile distortion.

For accidents involving alcohol (including red wine), coffee, tea, soft drinks and juice, as well as bleach, blood, urine and acrylic paint, the stain can often be removed simply with cold water. Don't saturate the carpet, though – if the backing becomes wet, it can create new splotches in the carpet and may also grow mould.

If cold water doesn't do the trick, clean the spot using a teaspoon of wool detergent, such as Softly, with one teaspoon of white vinegar, in a litre of warm water. This is also recommended for removing cream, egg, milk and mustard, as well as faeces and vomit. You may want to follow by rinsing with a clear household disinfectant for the last two.

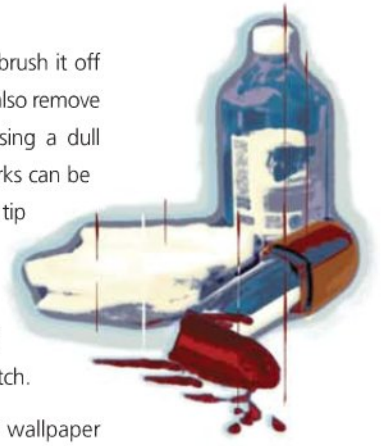
Oily stains from butter, grease, oil, chocolate, lipstick, shoe polish, furniture polish, floor wax, lipstick and felt tip pens should be cleaned with a dry cleaning solvent, such as white spirits. Only do this if the carpet is dry, though. If it's not, you'll need professional assistance. Cover the stain with layers of paper towel and phone the Carpet Cleaning Institute of New Zealand on 0800 422 269 or contact your local carpet stockist for advice. They will be able to give you the contact details for your closest, most qualified carpet cleaning technician.

Wood, laminated, vinyl, concrete and tiled floors are somewhat easier to keep stain free – your average household floor cleaner will remove most marks. Stubborn scuffmarks, tar and asphalt can be removed using white spirits, while methylated spirits will take care of inks, dyes and lipstick.

Stains on natural stone surfaces, whether a sandstone floor, a granite benchtop, or a marble table, can also be treated with products found in the supermarket. Once again, the sooner you attend to the spill, the less chance of permanent damage – especially with acidic drinks, such as wine, citrus juice and soft drinks, which can etch into alkaline stones such as limestone and marble.

Resene Lusty

Resene Spinnaker



Coffee, juice, blood and ink stains can be removed with baking soda or bleach. Bleach should also work on tea stains, mustard, lipstick and dyes. Use white vinegar for water and mineral marks. Fats, grease and vegetable can be removed using detergent, while motor oil responds to Plaster of Paris. Use ammonia, baking soda, or bleach for mildew, baking soda or scouring powder for rust, and and oxalic acid for tough stains.

SCE Stone & Design warns that caution is paramount when attempting to remove any stains from natural stone. In some cases, the cleaning process can irreparably damage the surface itself. It recommends always testing your method on a small, inconspicuous area first – especially when using abrasives such as scouring powders, or acids such as vinegar, both of which can attack the polished stone surface.

Walls are another area prone to marks. Once again, however, a speedy reaction to a spill will ensure the best chance of removal. Do not vigorously scrub the surface, nor use an abrasive or strong cleaning agent, as you may burnish the paint and mar the finish.

Resene Interior Paintwork Cleaner is a non-dulling neutral cleaner designed for use on all interior painted surfaces. Available in concentrate or ready to use variants, it is ideal for tackling stains on walls and painted furniture. Using a soft cloth dipped in the solution, start from a radius wide of the mark and work in towards it. This will minimise any tide-lines that might develop.

Marks on wallpaper need very gentle care – damaged wallpaper is as unattractive as stained wallpaper. Washable wallpaper can be wiped using a damp cloth and a very mild detergent, but avoid getting the paper too wet. To remove grease marks, hold several white paper towels over the spot and press with a warm iron until the oil is absorbed. If the mark remains, apply a paste spot remover and brush it off after it dries to a powder. This technique should also remove crayon, but scrape off as much as you can using a dull knife first. Fingermarks, smudges and pencil marks can be tackled with an art eraser. For ink marks and felt tip pens, dab carefully with neat liquid detergent or methylated spirits using a cotton wool bud.

Vinyl wallpapers can be cleaned with household cleaners, but don't use an abrasive, as it will scratch.

Some stains simply cannot be removed from wallpaper and the marked section will have to be replaced.

Stains in upholstery fabrics and curtains can often be treated in the same way as clothing. Use a spot laundry cleaner to remove stubborn marks and rinse well. For best results, treat the stain before it has the opportunity to dry. If your furnishing fabrics are not washable, seek the help of a professional drycleaner.

In the bathroom, the most persistent problem is water-marks on the shower door and walls. These are caused by alkaline build-up and can be difficult to remove. Use a concentrated bathroom cleaner, spray liberally and leave to soak. Wait until the mark can be shifted using your fingernail, then using a coarse cloth, gently scrub it away. To prevent having to go through this again, apply a clear car wax to the walls and doors, but not to the floor, as it will be too slippery. Both fibreglass and glass are porous, and the car wax seals the pores, making cleaning easier and preventing water spots. Reapply twice yearly.

Another stubborn bathroom stain is the ring in the toilet. This, too, is caused by alkaline deposits. Depending on the hardness of your water, one or two cups of white vinegar poured into the bowl once a month should eliminate the problem. H

See the Resene Caring for your paint finish brochure for tips on keeping your interior and exterior paintwork looking its best. Available from Resene ColorShops or the Resene website www.resene.co.nz/caringforpaintfinish.htm.

handy tips

Act quickly to stop the stain from spreading, by scraping up solids with a spoon or palette knife. Always scrape towards the centre of a spillage to prevent spreading the stain.

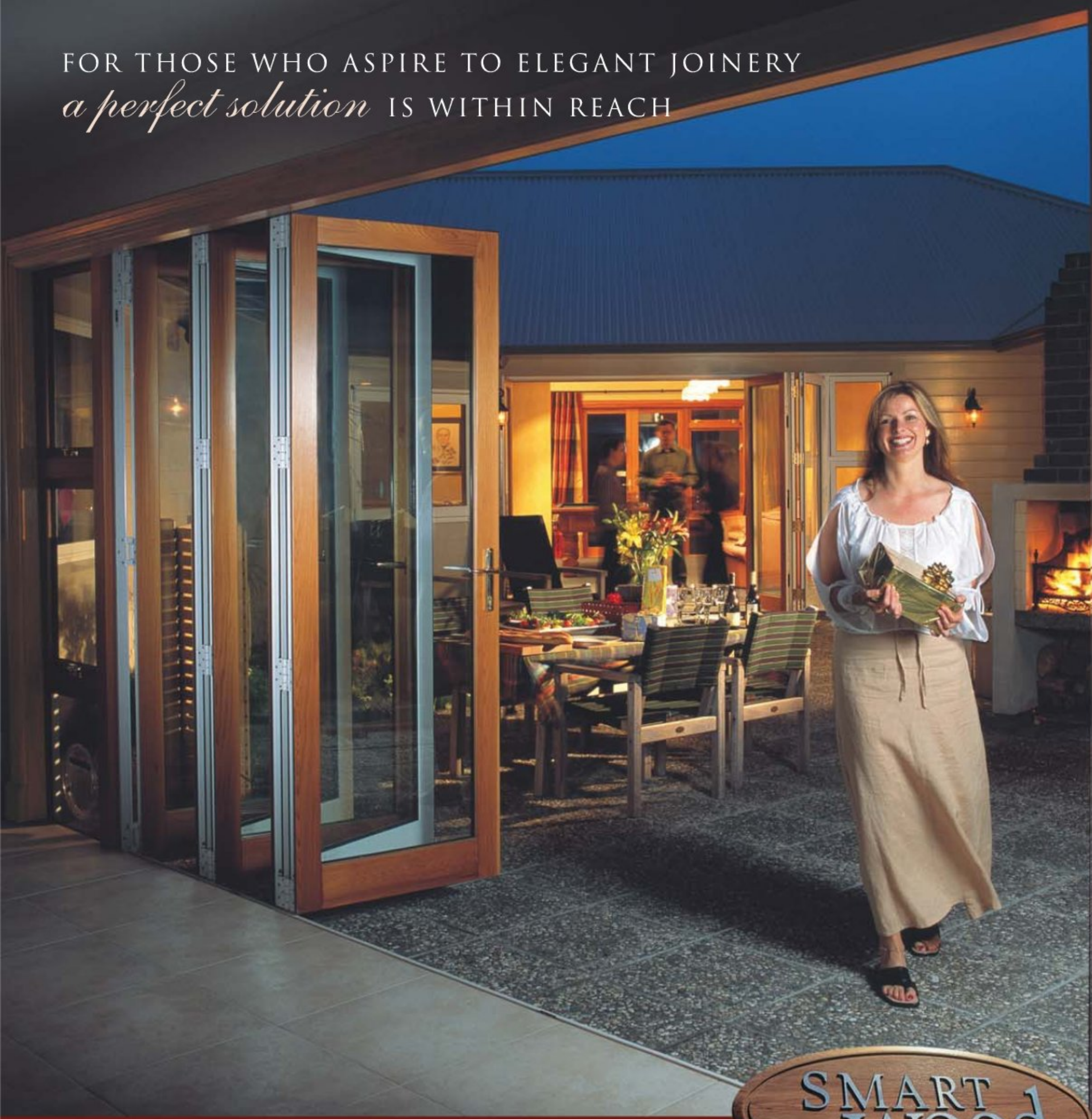
Never rub a stain, you will only spread it further. Instead, blot it with a clean cloth or paper towel.

Red wine spills and other drink accidents are best treated by blotting the spill then rinsing the carpet or fabric with cold water and blotting dry.

Nail polish can be removed from carpet and upholstery using nail polish remover. For spills on synthetic fabric and painted or varnished surfaces, rub with methylated spirits.

Remove chewing gum from fabric (and hair) by freezing it with ice cubes and then scraping it with a dull knife.

For spilled wax on carpets and upholstery, place several paper towels over the dried wax and run a hot iron over it. The paper will absorb the hot wax. Dried wax on wood floors can be removed by softening the wax using a hair dryer, then wiping with paper towels.



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words: Robyn Yousef
pictures: Kallan MacLeod

bright white

Award-winning garden designer, Xanthe White's parents must have had an inkling they had produced a child who would steal headlines. They mulled for six months over choosing a name for their baby girl 30 years ago and finally, inspired by the colour of her fair hair, they settled on the Greek name meaning "blonde".

Xanthe didn't remain blonde, but her name has definitely captured celebrity status in New Zealand – especially after her heady success at that Holy Grail of gardening, the Chelsea Flower Show.

Comments from mega trendy mags, which credit Xanthe for making gardening "cool" or talk of her stellar career in design circles, haven't altered this totally genuine young woman. Even in the occasionally bitchy business of garden design other plant people agree she's "just downright nice" and "an awesome ambassador for New Zealand at Chelsea".

Xanthe studied landscape design at Auckland's UNITEC before establishing her own company, winning a silver medal with her Ellerslie Flower Show debut in 2003. She

also picked up the People's Choice Award and the Judges' Supreme Award for Lighting Excellence there the following year and in 2005 was commissioned to design the show's piece de resistance, a 1200sqm marquee tracing the development of this country's gardening style.

The designer remains in awe of the whole Chelsea Flower Show experience, which saw her take a Silver Gilt Medal in May 2005. She is also grateful for the television experience she had in New Zealand, appearing on *Groundforce* presenting The Ultimate Garden in 2004, for showing her how to handle the press coverage overseas.

"From a career point of view, Chelsea was like getting a degree from the top varsity in the world. It was pretty special working alongside absolute masters from the top of the game. From a personal point of view, I felt like a different person coming out of it," Xanthe says. "It was a challenge managing a large team, with many of them older than me, and so many different creative issues to consider. I became like a director while trying to tune into the central vision and also doing all the media stuff."

The BBC made four programmes on Xanthe's West Coast-inspired garden, entered under Tourism New Zealand's "100% Pure" marketing banner, and she handled a whole raft of television interviews and appearances while in the UK. It was media work on a massive international scale she hadn't experienced before.

"I felt fortunate that I'd had low-profile media experience in New Zealand with a nice balance between reality and work. The global exposure could have been a huge shock, but I had my feet on the ground throughout the whole thing."

She totally enjoyed recreating the Chelsea garden – complete with black sand, sculpture and glass features depicting water – for the Ellerslie Flower Show, and particularly for New Zealanders to enjoy.

"Here there is so much more physical space and a wonderful connection between my design and the natural landscape, including the background of majestic totaras, and other native trees and plants."

Small in stature and managing to look styley even in her gardening gear, Xanthe exudes effervescent enthusiasm, flinging her hands around as she talks.

"I'm like my Dad in that," she grins.

Her parents, David and Judith, and her older brother, Clem, are obviously hugely important in her busy world, while their amalgam of creative skills has been character and career-shaping. Judith is a well-known writer; she's published many short stories and is working on her second full-length novel. David is a computer software design specialist, who worked on the Wanganui Computer in its early days and has designed a special learning programme for the Auckland University. Clem also works in computers and as a musician.

"My parents have widened my mind to all sorts of possibilities and how I view the world. I was born in Wellington and lived in the States for two years, when

Xanthe White.

Dad was working in Seattle, before we all travelled overland back to New Zealand. At seven, I walked into the Himalayas and trekked through India."

After the hype of Chelsea, when Xanthe went off to "drift around" with her partner in the South of France, Morocco and other exotic destinations, it was her parents who travelled with the couple.

Xanthe does put in the long hours, but she is not taking all the credit for her success.

"I have worked for six years with Fiona Henderson as my project manager, administrator and researcher. She is a wonderful support and highly skilled plant person, with a great understanding of horticulture. For example, if I need to find a red plant to grow up a particular wall, Fiona will do the background research for me."

Home for the garden designer and her partner is currently a little apartment on the second floor of a big old building in Mt Eden.

"If I had my own garden, it would all be dead after all the travelling I've been doing, or I'd have a huge maintenance bill. I'm always planning the house and garden I will eventually build, though."

Colour has always been important to Xanthe, ruling as a major factor in her design work.

"I like breaking the rules in colour themes to connect plants. I am completely confident with the use of colour and prefer to go with either greys and blacks, or deep, vibrant colours – it's dangerous if you get stuck in the middle."

The BBC made four programmes on Xanthe's West Coast-inspired garden, entered under Tourism New Zealand's "100% Pure" marketing banner.

She adores vibrant colours in plants such as echiums, poppies, some of the salvias and rudbeckias, and considers artichokes – which she loves to eat, too, with a simple hollandaise sauce – as "consistently under-rated and under-used".

For the Chelsea garden, which was inspired by the wild west coast of Auckland, Xanthe used Resene All Black on the rocks depicting the Waitakere Ranges. Resene Red Berry and Resene Cod Grey are other favourites. In the maze created in the marquee at Ellerslie last year, all the sizzingly hot '80s colours used in the cube were Resene as well.

"I always use Resene colours in my gardens. I prefer to use quality New Zealand products, and I know with Resene I can depend on the quality of the materials, as well as the right technical advice delivered on time," she explains. "I live in the moment. The project I'm working on at the time will always be the one I'm most interested in. I'm not a planner, but think life is like a ride and enjoy seeing where it takes me." H

Resene All Black

Resene Cod Grey

Resene Red Berry

Resene Zomp

words: Mary Searle

in the wash

Once sidelined as a simple necessity, laundries, with their many other functions, are now purpose-designed, aesthetically pleasing spaces. From the small to the spacious, careful planning will ensure you get maximum use out of this very versatile room.

The laundry, although unglamorous, is an important part of the home; its function often far broader than just cleaning clothes. For many households, the laundry is where we store the gardening gear, the sewing machine, or the recycling bins. It's where we wash the dog, keep the beer fridge and arrange flowers.

For one household in Northland, it's where they fillet the fish, says Sue Gillbanks, director of Kitchens by Design.

"They went for a Corian benchtop because it's seamless and extends up the wall, making cleaning simple," she says.

The key to getting your laundry to work for you is to decide what you'll be using it for before you begin. For many people, space is an issue and the laundry simply consists of a washing machine and dryer tucked away in a cupboard in the kitchen or bathroom. For others, the laundry needs to be that larger multi-purpose utility room.

Begin by writing a list of the uses and appliances you're after: Washing machine and dryer, of course, a tub or two, or maybe a butler's sink. Sue recommends choosing a pull-out tap for your laundry tub – they're especially helpful if you're filling large vases or shampooing pets.

Do you have room for an ironing board or press? An airing rack? How much storage space do you need for clean and dirty washing, and will you store your spare linen in the laundry? Many people have a second fridge or a freezer in their laundry too, and larger spaces may even include a sewing area.

Once you know the full scope of the room, then it's time to look at layout. And while it needs to be practical, you want it to look good too. Laundry baskets can pull out from integrated drawers, or you can choose a nice freestanding hamper. Whichever you select, just be certain you have enough storage space for all your dirty washing.

For long, clean lines, and increased bench space, you could consider choosing a front-loading washing machine. Tucked neatly away under the bench, front-loaders have the reputation of being gentler and taking better care of your clothes than top-loaders. They also tend to use less water and energy, and can take a dryer stacked on top. However, Sue says, we have a long-running love affair with the top-loader. These tend to wash faster, and it's very easy to quickly lift the lid and add that extra shirt. Most people buy 5.5kg machines, but for mid-size to larger families, you should consider a bigger model.

It is also important to consider ducting when designing the layout of your laundry – the water for the washing machine and the air from the dryer have to go somewhere. If possible, your dryer should be vented outside. If that's not possible, choose a condenser dryer.

For long, clean lines, and increased bench space, you could consider choosing a front-loading washing machine.

In a regular tumble dryer, air is drawn from the surrounding room, then heated and blown through the clothes as the drum tosses them about. This hot air evaporates some of the water in the damp fabrics, and the resultant moisture-laden air is then exhausted through a vent duct to the outside. If the air isn't vented outside, you'll have to open all your windows while the dryer is working, to prevent steaming up the house and creating mildew problems.

In a condenser dryer, air from within the drum is heated, then blown through the tumbling clothes. The moisture-laden air is then passed through a heat exchanger, where the water recondenses and is drained away. The dry air is reheated, and again blown through the drum and clothes. An air-cooled condenser dryer releases a lot of hot air, but it's dry air and won't fog up the windows.

As a final tip, Sue says if you're mounting your dryer on the wall, make sure it's high enough to be able to open the lid on your top-loading washing machine. Don't set it too high, though, or you won't be able to reach that last sock! H

Resene SpaceCote Low Sheen Kitchen & Bathroom with silver protection and MoulDefender is ideal for laundries to protect against bacteria and mould.

Resene Sweetwaters

metrix

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Living bathrooms | www.duravit.com

words: June-Ann Russell
pictures: Kallan MacLeod

cool, man!

Ever thought your house would look great repainted a sleek, dark colour – then had to shelve your plans for fear of the heat damaging the timber or substrate underneath? Or maybe you've discussed the idea with friends, who've gloomily pointed out that "homes painted in dark colours get unbearably hot in summer".

Well, forget all that. Resene's Cool Colour technology makes painting exterior surfaces in dark colours both easier and safer. It can be used on all sorts of exterior materials and applications, from weatherboards and concrete to windowsills.

First developed for high-gloss roof coatings, Cool Colours are now also available in a range of paints and stains. These include Resene Lumbersider satin acrylic, Resene Sonyx 101 semi-gloss, Resene Hi-Glo gloss acrylic, Resene Enamacryl gloss waterborne enamel, Resene X-200 waterproofing membrane, Resene Lustacryl semi-gloss waterborne enamel, Resene AquaShield mineral effect and Resene Waterborne Woodsman.

And those nagging concerns about heat absorption and damage to substrates have been eliminated. How? In a nutshell, the colour looks the same as normal, but reflects much more heat – so it doesn't get as hot as the standard paint would. The pigment technology allows the coating to retain its usual visible shade, but gives back heat from the surface, reducing stress on the coating and substrate, and limiting subsequent heat-related damage, thereby improving the lifespan of both. The technology also minimises the build-up of unwanted heat in the building, keeping air conditioning and cooling costs down.

Think back to when the new Cricket New Zealand black shirts were first introduced. Do you remember talk of a technology that stopped the black shirts absorbing the heat, making the clothing cooler for the sportsmen to wear? Cool Colour paint technology is basically the same – only instead of cricketer's backs, it helps protects buildings and houses.

Resene Cool Colour technology works best in dark shades most prone to heat build-up. These include Resene Lumbersider black, and tints such as Resene Karaka, Resene Nero and Resene New Denim Blue, among the many options.

The colour looks the same as normal, but reflects much more heat – so it doesn't get as hot as the standard paint would.

The full Cool Colour system generally comprises a Resene Cool Primer plus two topcoats of Resene Cool Colour topcoat. However, with some options, the Resene Cool Primer only adds minor improvements, so check with your local Resene ColorShop if you can use a Cool Colour without the Cool Primer. They can confirm the technicalities before you start, to ensure the system will work well. And if you have a large enough job – generally 200 litres plus – the Resene team can also convert many non-list colours into Cool Colours for you! H

the science behind cool colours

Cool Colour technology is something Resene technical director Colin Gooch and his team have been researching and developing for some time. It has involved looking closely into New Zealand's environmental factors and blending pigments to achieve the right balance of colourfastness and durability.

"We didn't want to restrict homeowners and architects from using dark colours. In doing so, though, we needed to come up with a way to protect substrates that were temperature sensitive – a pigment that could be put into binders and made into a paint safe to use on most applications," says Colin.

"When looking at the role paint can play in temperature control in buildings, it comes down to colour," he says. "The ability of white to reflect visible light extends through into the infra-red and, because of this, white surfaces remain relatively cool to touch, even in direct sunlight. The opposite is true of black and dark colours, which absorb light in this infra-red area, resulting in significant heat build-up in the surface. As the emissivity of paints is not particularly good, the surface heat is conducted into the substrate and then radiated into the building."

However, Colin points out that not all dark colours behave in this way.

"In terms of technology, Mother Nature had the trick and beat us by a few million years. Most plants have leaves of a very high chroma green – some of them are very dark indeed. If those leaves reached the same temperature when exposed to solar radiation as those of a similarly coloured paint, they would shrivel and die. The fact they don't is because that pigment – chlorophyll – absorbs what it needs from the visible range to photosynthesise, but reflects the infra-red range, keeping the plant cool."

Over the past decades, there have been vigorous efforts to create heat-resistant pigments in the ceramics industry, as most tints break down at the very high temperatures under which ceramics are fired. Novel ways were discovered of doping refractory metal oxides of titanium, zirconium, chromium, and so on, with other metal ions to produce a wide selection of high-temperature colours. More recently, the behaviour of these mixed oxides were examined under infra-red and the results showed an ability to withstand a range of very high temperatures. Focusing on this aspect, further refinements were made to maximise this for use in various commercial applications.

Using these findings, Colin and his team took the very popular COLORSTEEL® roofing colour Karaka and incorporated into it these infra-red reflecting pigments. Comparing the new blend against traditional coatings over a five-minute standard Resene test revealed a whopping 12C degree drop in temperature.

"This 12C degree difference can make a tremendous difference to the stresses exerted on the substrate and can have a telling effect on its stability and heat gain," explains Colin.

Since 2004, when it was initially launched in Resene Hi-Glo acrylic, Cool Colour technology has been in hot demand. It has since been extended for use on a variety of claddings, including aluminium, block and brickwork, concrete and plaster, fibre-cement, plywood, stucco and zincalume.

words: Kate Williams

with a little respect

before

after

A walk down a typical street of Ponsonby villas reveals that there is a fine line between trendy and timeless.

In recent times, one developer or renovator too many has itched to reshape the well-balanced verandahs, timber lace and bay windows of 100-year-old homes in a minimal modern – or post-modern – mould. Which makes discovering the renovation by Jonathan Walker of JWA Architects all the more a pleasurable surprise.

"I wanted to refer back to the original verandahed villas," explains Jonathan. "The trick with the original house was that everything was balanced off a wide central spine. I wanted that hall to lead straight out to the back garden, with a sense of symmetry and rooms balanced on either side."

The villa was bought in 1999 by Eva, its accountant owner, purely as an investment property. However, when she couldn't find a house for herself that she liked, she decided to turn her investment into her own home. She turned to Jonathan, an old friend, to help her turn a two-bedroom jumble of old rooms into an attractive, liveable city pad. Her brief was open and relaxed.

"I knew Jonathan did work like this, so it was really based on trust," she admits, "with lots of conversations, so it was an organic process."

Jonathan's experience with commercial projects and his knowledge of the client meant that he could create his own constraints.

"To appeal to most homeowners these days, houses have to have at least three bedrooms and two bathrooms", he explains. "It also helps that I could see the potential of the property and that I had to get certain things right for this area."

He also wanted to respect the original rhythm of the old house, the gracious welcome provided by the wide, high-ceilinged hallway and the protection afforded by the traditional verandah.

"In our practice, we want our residential projects to bring together a strong design concept and the fundamental need for a home to be an inviting place that reflects the personality of the owner," explains Jonathan. "It's pretty rewarding to work so closely together to achieve this."

Although it is difficult to tell, the pair finished up rearranging most of the walls in the front of the villa to create space for a third bedroom, and an ensuite and dressing room off the master bedroom. A series of lean-tos at the back of the house was virtually demolished to make way for a new kitchen, dining and living room.

Resene Black White

Resene Half Tana

Resene Quarter Tea

PLAN LEGEND
1 OUTDOOR LIVING
2 LIVING
3 KITCHEN
4 DINNING
5 BATHROOM
6 BEDROOM
7 HALL
8 WALK-IN WARDROBE
9 ENSUITE
10 MASTER BEDROOM

GRAPHIC LEGEND
NEW WALLS
EXISTING WALLS

Eschewing the current mania for opening up the back of a villa into one big barn with an island kitchen, Jonathan created a pair of more intimate wings off either side of the hallway, one for the kitchen and one for dining, opening into the generous living room. He used changes in ceiling height and skylights to introduce light and airiness, and to define the separate spaces. And then, as in an old country house, he wrapped the square living room around with a verandah on three sides; a touch that further enhances the sense of balance from the hallway. The side verandah has the added benefit of affording intimate glimpses of the garden framed by long, narrow windows at the end of each wing.

The satisfying square symmetry of the living room is that of a classical house, with a fireplace on one side balanced by a series of slit windows on the opposing wall. The back wall of bi-folding doors opens onto a courtyard deck, edged by fast-growing planting. Jonathan and Eva are still "debating" whether the original ivy should be allowed to grow back on the plastered brick wall. The house abuts one of Auckland's early tram depots, with the wall providing a crisp backdrop to the villa. Jonathan rather likes the industrial crispness of an unadorned wall; she prefers the softening effect of greenery.

The six months of renovations were not without their shocks. Jonathan says architects casually speak of a "gut and go" project, where little but the front walls and floors remain standing, but Eva recalls returning from a trip and wondering what on earth she had done as she saw what seemed like the bomb-struck shell of her house. Only the front bay-windowed bedroom remained un-touched. Battened ceilings were replaced, most walls were re-lined and insulated, the wiring was restored, and windows were re-worked. However, by the time she moved back in, there was nothing left to do and the house was ready for another 100 years of occupation.

Although Eva swears she is not design-minded, it is clear she had a sure hand in the décor. She insisted on all white.

Although Eva swears she is not design-minded, it is clear she had a sure hand in the décor. She insisted on an all white – Resene Black White, the architect's favourite, of course – colour scheme for the walls, deepened to Resene Tea on the kitchen cabinets. A palette of large matte-glazed charcoal and sandstone-look tiles provide a luxury finish in the ensuite and main bathroom, trimmed with Resene Tana. She had a couple of goes at the dark-stained floors, settling finally on a custom-mix based around Resene Walnut with a touch of black. She has not tired of the palette in four years, and her collection of paintings and sharp modern furniture pops out against the neutral background.

alternative ideas for this interior on pages 54-57

She still delights in new visitors to the house being surprised at the modern-meets-classic look when they step inside the traditional front door. The original lemon and green exterior paintwork was revamped, finished off with the greeny-black Resene Karaka front door. Landscaping front and back showcases a blend of modern natives, but with a traditional villa structure to the garden. The section even squeezes in a tiny white gravel parking space, worth its weight in gold on a tight city fringe site.

Jonathan, knowing Eva well, insisted on adding storage wherever he moved a wall. There's a rank of mirrored cabinets, with spotlight underlighting for a feature shelf, in the bathroom; and a laundry in a cupboard off the hallway, mirrored by an equally large linen closet on the opposite side. He removed a pair of fireplaces to push through from the master bedroom into the adjoining third bedroom, to create a generous ensuite – almost the size of a regular bathroom – and matching walk-in closet. Original villa windows were reglazed with frosted glass to bring plenty of light into rooms overlooked by neighbours, and the third bedroom now serves as a large home office.

In the kitchen, he handed over to kitchen designer Roz MacPhearson to make the most of the space. Client and designer settled on an enclosed back wall of cupboards, half of which fold back to reveal a working pantry and appliance bench. When she has finished cooking, the owner can close the doors on the mess, leaving just sparkling stainless steel benches on show. Windows overlook the verandah and garden, a bonus for the cook, while a skylight draws morning sun into this end of the house. Again, every inch of storage was eked out, with Roz adding a second set of cupboards right to the ceiling to take less frequently used items. The kitchen bar is an obvious place for guests to plonk their wine glasses and hang out with the cook, without interfering with circulation.

Jonathan, knowing Eva well, insisted on adding storage wherever he moved a wall.

The wing opposite to the kitchen contains the dining room. Again, changes in ceiling height and slivers of window give this space its own character, while borrowed light and views make it seem larger than it is. Jonathan intended the living room at the end of the axis to "feel like a pavilion, with glimpses of the garden all around". That he achieved this on a tiny city plot is testament to the gentle, calculated use of weatherboard, covered porch and light.

"This is such a comfortable, beautiful house to live in," says Eva. "There is no wasted space, Jonathan was incredibly efficient at what he could fit into the floor plan, yet everything feels very open."

Catalano the renowned ceramic manufacturer from the Castellana District of Italy has a history of product develop ment and has grown into a design-oriented firm awarded many international honours, that acknowledge both their design expertise and their numerous product achievement The Catalano product range is on display throughout New Zealand at various plumbers' merchants, and selected 'Authorised Retailers' showrooms or at the newly opened Plumbline 'Concept Showrooms' in Wellington & Auckland

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Resene
Quarter Tea

sensitive updating

Only 13% of homes in New Zealand were built before 1920, so you owe it to your neighbours and future generations to respect their character. Attention to detail can make all the difference to a renovation or restoration.

Find out about your house and neighbourhood: Your local council, libraries, museums or historical societies have great collections of photographs and documents to help you learn more about when your house was built, its original style, and the character of the neighbourhood when it was first developed.

Figure out the style or period of your house: Generic terms such as "villa" or "bungalow" actually cover many vintages. For example, early worker cottages from the 1860s and the simple villas of the 1880s are quite distinct from the later villas of the 1890s, when kauri milling peaked and tastes became more extravagant. Edwardian and later American bungalow or Arts and Craft style transitioned into the Californian-style bungalows, some being built as late as the 1930s to 1940.

Check what is authentic, what is not: Many older houses were altered as families grew or tastes changed. Some of these changes may be authentic to the period of your house and quite appropriate to keep. Others are more likely to have been part of later amendments made in the 1950s to 1970s, when heritage houses were not in fashion. Look around your neighbourhood or in streets with similar houses to see what works and get ideas of successful alterations. The New Zealand Historic Places Trust has a useful Guidelines for Altering Heritage Buildings. Check it out from your library.

Discuss your project ideas: Council planners, especially the heritage folks, are a goldmine of practical information. Talk to them before you get too far into planning, as they can direct you to architects who specialise in old houses, provide booklets and even offer small funding grants to help with restoration.

Talk to the NZ Historic Places Trust: "Our role is to keep New Zealand's heritage places alive and useful," says Megan Patrick, heritage advisor in Auckland. "To achieve this we do permit changes to heritage dwellings to make them enjoyable places for people to live." Staff will visit your property and provide free professional advice and guidance, but always allow a few weeks for discussions when you're planning a project. H

Design: Jonathan Walker, JWA Architects

Joinery: Westpine Joinery

Window and door hardware: Knobs & Knockers

Resene
Tana

Roof: Raton Roofing

Get the exterior look with Resene Sonyx 101 tinted to Resene Soapstone.

Resene
Soapstone

Hot water system: Rinnai

Lighting: Lighting Direct and Light-Tec

Heating: Jetmaster from The Fireplace

Furniture: Polyform

Resene
Clockwork Orange

Kitchen and bathroom: Avenue 15 Kitchens

Landscape design: Kristin White

Outdoor furniture: Corniche

Resene
Karaka

Tiles: Country Tiles and Heritage Tiles

Get the interior look with Resene SpaceCote Low Sheen tinted to Resene Black White, Resene Tea and Resene Tana.

Resene
Black White

Resene
Tea

on the following pages, find two alternative style suggestions

^ Just because the look is traditional doesn't mean it has to be old-fashioned.

Resene Alabaster

Towel ladder
Metivo

Heirloom International
09 274 4443
www.heirloom.co.nz

<
Lenoir Chandelier

ECC Lighting & Living
09 379 9680
www.ecc.co.nz

>
Wallpaper
Brocante China Rose

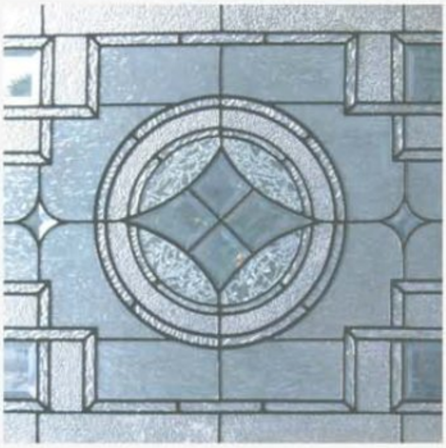
Pacific Wallcoverings
Available from Resene
ColorShops nationwide
www.resene.co.nz

Resene
Black White

Resene Silver Aluminium

Resene Ashanti

Resene Maxwell Smart



<
Leadlight window

The Glass Shoppe
04 570 1596
www.glassshoppe.co.nz

>
Mirror
English Frame

Trendy Mirrors
03 343 4644
www.trendymirrors.co.nz

Debra DeLorenzo from DeLorenzo Design, suggests this alternative fitout:

In keeping with the character of this home, a more traditional look that incorporates an elegant palette of black, white and silver tones. In place of the mirrored wall units are white-lacquered tongue-and-groove cabinets painted Resene Black White. These sit on either side of a silver-framed mirror over the hand basin. A pedestal beneath the hand basin fits in with the era, while a tall towel ladder provides additional space to hang towels.

To ensure privacy and maximise natural light, a leadlight window replaces the existing blinds. A chandelier in the centre of the room creates a feeling of luxury while providing mood lighting.

The walls are papered in black-and-white Brocante China Rose wallpaper and the tiles have been sealed with Resene Waterborne Smooth Surface Sealer and painted Resene Black White.

**Debra DeLorenzo,
DeLorenzo Design,
phone 04 565 3660, website
www.delorenzodesign.co.nz**

^ Texture and colour create a Pacific feel.

Resene Spanish White

<
Ulu lamp

Eon Design Centre
09 368 4860
www.eon.co.nz

>
Shower mixer
Methven Satinjet handset
and slideshower

Chesters Plumbing and Bathroom Centre
www.chesters.co.nz

<<
Methven Minimalist sink mixer

Chesters Plumbing and Bathroom Centre
www.chesters.co.nz

<
Container stool

ECC Lighting & Living
09 379 9680
www.ecc.co.nz

Resene Barista

Resene Aspiring

Resene Carpe Diem

Resene Chicane

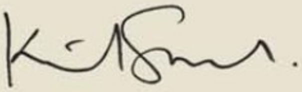
>
Diagram rug by Paul Cullen

Dilana Rugs
09 630 2337
www.dilana.co.nz

Kent Sneddon, head of design at Methven, proposes this alternative scheme:

This design transforms the bathroom into a sanctuary, offering an escape from busy daily life. The space has a Pacific/New Zealand-inspired flavour, thanks to the introduction of warm, textural elements, such as Coastal Woven blinds and bamboo flooring. Pacific influences also come through in the Tapa patterns on the ceramic lamps and in the Ulu lamp. The result is a comfortable, handcrafted feel, reinforced by the plush rug with its geometric pattern.

The colour palette incorporates warm neutrals, lifted by bright accents in the form of green glass tiles, an orange container stool and the blue Tapa lamps. Moody-brown Resene Barista is used on the walls for a natural, earthy feel and to counterbalance the existing pale-neutral tiles.



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CLEARLITE Bathrooms

words: June-Ann Russell
pictures: Kallan MacLeod

neat and discreet

She may have fallen for the sweet, rustic charm and beautiful craftsmanship of her 1920s arts and crafts-style bungalow some years ago, but owner Fiona McKenzie certainly wasn't blind to its imperfections.

An impractical layout saw the original bathroom tucked down the far end of the house and well away from the bedrooms. Fiona frequently entertains, and has friends and relatives from all over the country regularly coming to stay, so as well as being highly inconvenient, the bathroom was literally on its last legs.

"It was really quite old and decrepit," she laughs. "There was an ancient copper toilet with a big chain – it would use about 20 litres of water each flush and, in doing so, shake the whole house!"

So, after three years of putting up with these less-than-desirable conditions, she decided it was time to take action and renovate. Designer Graham Bull was enlisted to come up with the architectural drawings, based on initial concepts by Andy Coltart, founder of Black Barn Vineyards in the Hawkes Bay.

It was also Graham's job to oversee the entire project – a complete revamp that saw a major part of the home's layout reconfigured to better suit Fiona's lifestyle. The sun porch was pushed out to make way for an ensuite in the master bedroom, the original kitchen was moved sideways, a laundry was added – and what about the bathroom? Demolished to create a larger living area, it's now repositioned at the front of the house. It's a smart, new space, which sits snugly off the hall and is very handy to the guest bedroom.

The whole home had to be re-plumbed, but the job didn't pose too many challenges, says Graham. Because all the renovation work was done at once, rather than in stages, all the plumbing could be commissioned and carried out at the same time. A generous crawl-space underneath the house made installing pipes and drainage easier too.

Although the new bathroom is relatively compact – just under two metres by two metres – Fiona had specific criteria to be met, in terms of both function and aesthetics. One of the aims of the revamp was to try to achieve "a nice lodge feel" to the house, she says. To work hand-in-hand with this concept, the bathroom has been designed to double as a guest bathroom and powder room – hence its position central to the spare bedroom and main living areas.

Visitors enter the space from the bedroom or hallway via a tiny alcove.

"This reflects one of Andy Coltart's firm beliefs, and a thoughtful one that I agree with: That people like their privacy, and rather than making a public departure, they prefer to discreetly slip away to the bathroom," she explains.

With the space being completely internal and without windows, achieving the right balance of light was essential. Above one side of the bathroom door, slotted between the top of the dado line and the ceiling, a horizontal window borrows natural light from the hallway, providing just enough illumination during the day. And on either side of the Mexican mirror – discovered by Fiona in a local market some 12 years ago and featuring a striking frame of beaten metal – are two little lights. As well as being decorative, these provide the soft, subtle glow that lends the bathroom its powder room feel.

It was also important to Fiona that the space featured clean, classic lines and a character that tied in with the rest of the house. For example, the original wooden joinery and board and batten ceilings are just some of the features lovingly preserved throughout.

In keeping with this, HardiGroove interior wall linings give the new bathroom a traditional tongue-and-groove look, with the long, vertical panels also adding dimension and height. The new lining of the ceiling has been left exposed, with the material specially chosen to echo the board and battens elsewhere. The bathroom's surfaces have been painted with Resene SpaceCote Low Sheen in Resene Double Sisal.

Resene SpaceCote Low Sheen Kitchen & Bathroom combines anti-bacterial silver protection and MoulDefender mould inhibitor, perfect for minimising unwanted nasties in kitchens, bathrooms and laundries.

Mixed by Jen Pack, the neutral tones help create both warmth and a sense of space. Graham also points out that a key factor behind the paint choice was its ability to prevent bacteria and mould build-up.

A wall-hung marble vanity runs along one side of the room. While the top has been honed for practical purposes, the front has been pitched to create textural contrast.

"I bought this whole slab of marble – Alba – and had it cut by professional stone-cutters," says Fiona, explaining how the striking piece came about. "As a consistent element that appears throughout the house, including in the kitchen and laundry, it creates a strong statement and really adds visual interest."

Other features in the bathroom have been carefully designed for consistency too. For example, the dado line is levelled at door height right around the room, while the large creamy stone tiles that highlight the bathroom floor also form the shower base. The shower rose and tap mixer – plus various accessories, including the sleek towel rail and toilet roll holder – were carefully selected by the Fiona to reflect a uniform, simple, yet stylish look.

Above the vanity and on either side of the mirror, storage cabinets have been recessed into the full depth of the wall framing; a space-saving device that delivers maximum storage for overnight guests. And Fiona says her visitors simply love the new bathroom.

"They treat it just like an ensuite, which is exactly the idea we had in mind. I couldn't be happier." H

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surfactant leaching

Waterborne interior paint products are vulnerable to surfactant leaching, where some areas of the paint surface appear to be covered in white streaks, giving a watermark effect. Surfactant leaching only affects the appearance of the paint finish, not its durability. It cannot be accurately predicted or prevented, but is more likely to occur in wet areas, such as bathrooms, where ventilation is poor.

Surfactant leaching is caused by water sitting on freshly applied acrylic paints. Water softens the fresh paint and draws out water soluble surfactants. As water dries off these are deposited on the surface. These deposits are easily removed early on by simply cleaning the surface following the interior paintwork instructions earlier on this page. The problem may occur once or twice again before all leachable material is completely removed. If left, the deposits can etch the surface and leave a permanent mark. This should diminish over a few months and is only of cosmetic concern.

Surfactant leaching is usually associated with marginal painting conditions. Tinted paints are more prone to surfactant leaching than are white paints because of the ingredients that are present in tinters. To prevent surfactant leaching, it is best to avoid application in the late afternoon if cool, damp conditions are expected in the evening or overnight. Ensure adequate ventilation is maintained during the drying period. If surfactant leaching does occur, rinse the surface as soon as possible to avoid permanent marking using the cleaning recommendations on page 36.

Design: Graham Bull of Graham Bull Architecture, with design consultant Andy Coltart

Resene Napa

Vanity: Alba marble from Artedomus

Basin: Ideal Standard

Taps: Laska by American Standard

Resene Half Villa White

Hot water system: Infinity Gas

Colours: Co-ordinated by Jen Pack

Resene White Pointer

Toilet: Englefield

Lighting: Fabbian Lighting and Allumination Lighting

Accessories: Tecno toilet roll holder and towel rail

Resene Double Rickshaw

Get the look with Resene SpaceCote Low Sheen Kitchen & Bathroom tinted to Resene Double Sisal.

Resene Double Sisal

Resene Quarter Sisal

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From Italian designer, Mauricio Duranti, comes Love Me - Aquatica's newest range. This collection consists of low, tall or concealed basin mixers for the kitchen, and shower mixers, bath spouts and bath filler/shower mixers for the bathroom. There's even a stunning bath/shower column. This whole range has an eye-catching, contemporary shape and will complement any home where the architectural lines reflect a similar design. Winner of the 2005 Good Design Award and permanently exposed at the Chicago Athenaeum, Museum of Architecture and Design.

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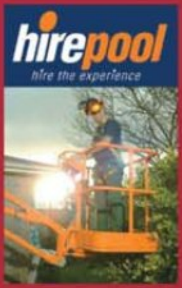

Whether your project around the house is big or small Hirepool has a solution to make the job easier. Talk to your local Hirepool branch – there are 56 nationwide. Hirepool, hire the experience. www.hirepool.co.nz.

We have twenty $50 Hirepool hire vouchers to give away, so now's your best chance to finish all those odd jobs. Answer the following question to be in to win: What discount do Resene ColorShop Cardholders receive from Hirepool? Write the answer and your contact details on the back of an envelope.

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Conditions: Competition is open to NZ residents only. All employees, and their immediate families, of Resene Paints Limited, Jones Publishing and their advertising agencies, are ineligible to enter. Prize may not be exchanged or redeemed for cash. Competition closes 5pm, 30 September 2007.

renovating a bathroom?
do the basics right

When renovating wet areas such as bathrooms, ensuites, laundries, toilets and kitchens, it is especially important to get the basics right.

These areas are continually subject to steam, moisture build up or water spills and splashes, and are prone to problems such as mould and mildew stains, condensation, flaking paint, soggy wall linings and dry rot in framing.

A bathroom is one of the rooms used most frequently in a home and is also generally the most costly to refurbish. So it's especially important to avoid damage to expensive tile finishes, cabinets, vanities and fittings.

Remove and replace linings

When undertaking a bathroom renovation, it is generally a lot easier to remove the current wall linings back to the framing and replace with new linings. This allows the plumbing and underlying framing to be checked and altered if necessary, insulation to be installed and allows fittings and cabinets to be easily located.

Maintaining the ideal environment to prevent potential problems is achieved through a combination of design, heating, ventilation and the use of purpose-designed materials and surface finishes.

GIB Aqualine® for walls and ceiling linings

GIB Aqualine® is a water resistant wall and ceiling lining that has been developed specifically for use in wet areas. It has a water resistant core containing special wax polymers to help stop moisture being absorbed by the lining and from passing through into the underlying framing where it can cause serious damage. GIB Aqualine® provides an excellent base for tile, paint, and wallpaper finishes.

Ventilation, heating and insulation

Insulation, ventilation and heating are especially essential in wet areas to minimise moisture build-up and condensation on walls and ceilings.

Steam condenses on cold surfaces, but with proper insulation and ventilation plus adequate heating, this can easily be reduced so you're not always washing down your walls and ceilings and fighting mould or mildew.

Vented windows and extractor fans in bathrooms will ensure steam and moisture are expelled outside. Damp towels can also contribute to moisture build up which is why you should make sure heated towel rails are specified for bathrooms and ensuites.

Tiled surfaces

Most bathrooms are finished with a mix of tiles and paint. It's important to remember that tiled surfaces are not totally impervious to moisture as the grouting is porous. Therefore, shower and "splash" areas to be tiled must first be coated with a waterproof membrane (a special coating that helps seal the plasterboard surface) for added protection.

GIB Aqualine® also contains fibreglass for added strength, making it a solid, stable backing for ceramic tiles.

Following these simple measures will help to ensure that your bathroom will stay dry, easy to clean and care for, and retain its good looks for a long time.

For more information call 0800 442 4663 or visit www.gibaqualine.co.nz to request your FREE GIB Living Solutions® Renovation Kit.

words: with thanks to Hirepool

put another log on the fire

You'll need:

chaps, safety goggles, helmet and visor, earmuffs, chainsaw, wood-splitter, wood chipper

< Step 1

Prune off any branches and small ends less than 50mm in diameter. These can be set side for chipping or garden mulch.

Step 2 >

Using the chainsaw, cut log into rings approximately 350mm in length.

Present your Resene ColorShop Card for a 15% discount at all Hirepool outlets
www.hirepool.co.nz

Resene
Blank Canvas

Resene
Chilean Fire

Step 3 >

Using the wood-splitter, split the rings into manageable sections.

Step 4 v

For best results, stack your firewood in the open, off the ground, and in long straight rows. The triangular shape of the split wood will help it lock together. Stack to a maximum height of approxinately 1.2m to ensure stability, and cover only the tops of the stacks.

Tip: Softer woods like pine will dry off the fastest, with denser timbers taking considerably longer.

Step 5 >

Feed leftover small ends and branches into the chipper to make garden mulch. This will provide weed cover, retain moisture in the summer and insulate from frosts in the winter.

rooms with a view

As we head into the winter months and thoughts of warm summer days slip further away, why not create your own with a photomural? Bring the beach inside all year round – without getting sand in your picnic. Or what about the idea of looking into a lush garden without having to wait years for it to grow?

The latest papers on the design scene are ones that literally paint a picture. A cross between wallpaper and artwork, these giant photographic images are best used sparingly, preferably on one feature wall. They are ideal for creating a sense of scale in large spaces or for lending character to an otherwise unremarkable room.

Create the illusion of a window, with a landscape that makes any room a room with a view. Or trick the eye into seeing bookcases or a city skyline lit up at night. Add humour, drama, or a touch of whimsy to your environment. The concept itself is very much a matter of personal taste, of course, but it can be highly effective.

Made in Germany, the Komar range of photomurals is available in New Zealand from Vision Wallcoverings in a wide selection of scenes and effects, including some great children's images. They are easy to install, whether you DIY or ask a professional paperhanger to do it for you. Sizes range from one panel measuring 97cm x 220cm, up to eight panels as large as 3m wide and 2.7m high. Prices reflect good value too, starting from around $172 for one panel and going up to $333 for the largest.

Each mural is numbered and fits together like a simple jigsaw without the puzzle edges. For the best result, the wall surface should be smooth and clean, free of old paper, and without any holes or cracks. And not only are they easy to put onto the wall, but being washable, they're easy-care too.

If you'd like to see more, visit your local Resene ColorShop to see the Komar catalogue, or email info@visonwalls.co.nz, or call 0800 WALLPAPER for more information. H

words: Kate Williams

pictures: Kallan MacLeod

which fabrics where?

Despite the best efforts of some, the minimal box house with acres of uncovered glass and one designer chair has never won over most homeowners.

People love to be surrounded by the warmth and texture of fabrics: Draped on their windows, upholstering their chairs and couches, and massed together in their cushions and throws.

Fortunately, we are blessed with a number of experienced textile houses, as well as shops staffed with people who love fabrics and know what works here. In addition to fine local brands, we have access to an eye-watering array of labels from Europe, England, Thailand, America and more, with price points from $25 a metre to more than $400.

How, then, do you choose the right fabric for your home? As one experienced designer says, "the biggest problem with fabrics is simply that there are too many of them. Making a commitment to the one or two or three perfect choices for the job is no easy task".

Picking the right fabric comes down to appeal and suitability.

"As well as choosing the fabric to create the look you're wanting to achieve, you have to be aware of the environment in which you are placing it," explains Sharon Baird, sales manager for Maurice Kain Textiles. "Interior textiles have many characteristics and the longevity of your fabric can be extended or reduced by many factors."

Textiles are generally manufactured for specific applications, which fortunately are clearly displayed on the swatch labels and in the sample books. Some are suitable only for drapery or cushions, others for upholstery, while some can do both jobs equally well. And sample books often put together entire "stories" in fabrics, so that you can easily create a terrific scheme, mixing the right materials for the right jobs.

Many textiles are laboratory tested and rated for colour-fastness (known as crocking resistance in the commercial trade) and ultra-violet light resistance (how fast they might fade). However, all fabrics, if exposed long enough to direct sunlight – especially in our infamously high levels of ultra-violet light – will discolour or break down.

Natural fibres – cotton, hemp, linen or silk – have a beautiful hand-feel and look luxurious. That's why they're loved by designers and homeowners alike. The thing is, because they have less resistance to bacteria and fungi, they

Resene Comfort Zone
Resene Moonbeam
Resene Oh Behave
Resene Popstar
Resene Storm
Resene Sublime
Resene Whizz Bang

are more likely to weaken and rot. Silk is fragile in our sunlight, and cottons and linens tend to move as the atmosphere changes from humid to dry through the year… or day! Therefore, fabric houses are increasingly offering synthetic fibres that mimic the look and feel of the finest natural products.

Synthetic fibres such as polyester and acrylics boast better sunlight resistance and durability, and have good thermal properties, and because of this have long lost their cheap and nasty reputation. They are increasingly favoured for both upholstery and window treatments, which have to live up to wear and tear. Their stiffness can be used to great effect for full, opulent drapery. What's more, to meet an increasingly fashion-driven market, textile technology is creating fabulous new fabrics with gloss, plastic, metal, and even wood or bamboo-like effects. Price is your only limit.

However, Sharon advises that the long life, thermal insulation and attractive draping of curtains and blinds are more about the linings than the textile itself. She advises not to skimp with the cheapest linings, and recommends even lining so-called thermal fabrics for better wear and warmth. And remember that more lavish curtains can be ordered with a bumph (a thin, quilt-like padding) between the lining and the fashion fabric.

Upholstery fabrics have their own rating scales, based on rub tests. For commercial applications, the Wyzenbeek "double-rub" rating simulates a person getting into and out of a chair, rubbing clothing against the upholstery. For general contract upholstery or heavy family use, a double rub abrasion rating of 15,000 is fine; heavy-duty upholstery needs a rating of 30,000 – think hotel or conference rooms – while extreme wear – theatres or airports – goes up to 100,000. Let's face it, that's not necessary in your average family room.

Australian, New Zealand and European fabric houses more commonly use the Martindale test, which rubs fabric with an abrasive material in a figure eight. Look for a rating of 20,000 cycles for general contract upholstery and 40,000 cycles for heavy duty.

Finally, the appearance change of pile fabrics such as velvet velveteen, corduroy, knitted velour, knitted pile and flock fabrics are tested using the Stoll test. For these, though, lower ratings are fine for low-use pieces – go ahead and cover a chair in your bedroom with a gorgeous, fragile silk, or use an embroidered or beaded fabric for cushions or a duvet cover.

Another biggie is to check your upholstery fabrics for their flame resistance and for physical properties such as adversity to piling, seam slippage, or tearing. Check the labels on the back of fabric swatches or ask knowledgeable staff who can quickly put you right.

When you are picking large expanses of fabric for a project – a sofa, for example, can use 12 metres or more, and a room of floor-length drapes might take up more than 40 metres – be aware that colour differences between rolls and batches of fabric are unavoidable. The samples displayed on cards or chips may not exactly match the actual yardage you're after. So, be sure to ask your fabric supplier to colour batch or sort rolls of fabric so that furniture or curtains hanging together actually match.

Material is supplied to be cut in the direction shown in sample presentations. If you wish to use fabric another way – for example, centring a large pattern on a sofa back, or hanging stripes horizontally – ensure you order extra.

Finally, don't give up on that wonderful piece of cloth just because it's too expensive or not sturdy enough for everyday family use. You can build an entire scheme around one stand-out fabric. Treat yourself to a couple of metres for cushions or a footstool, or for a tiny side chair. Then, bring in other hardier or lower-cost textiles for big sofas or curtains. Be modern and don't match everything. Mix and layer multiple colours, textures and patterns to create a vibrant, one-of-a-kind home, brought to life by that key "treasure" textile. H

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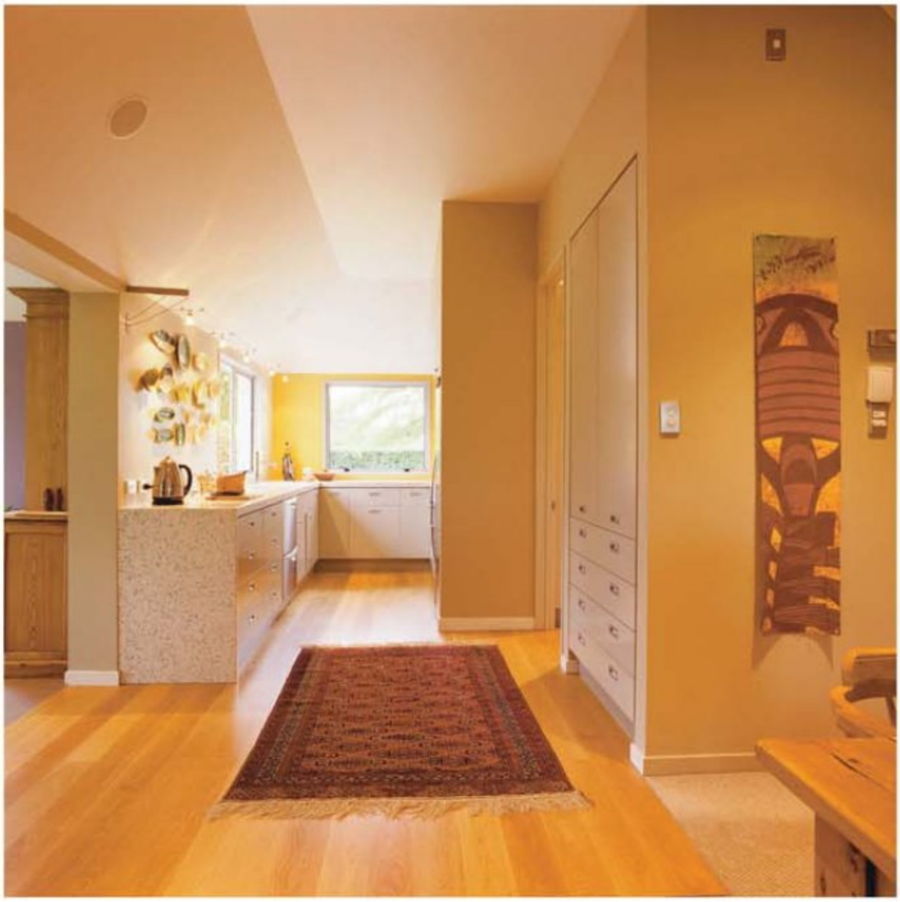
words: June-Ann Russell
pictures: Doc Ross

a place for everything

"Transform my tired, old kitchen into a sleek, streamlined space" – it's a brief many designers get on a regular basis. However, throw into the mix a client who's an avid collector, loves bright colours and – despite admiring the style – finds it "impossible to be minimalist", and things start to get interesting.



Christchurch designer Ingrid Geldof and the owner of this kitchen established a great rapport right from the start of the renovation. They bounced ideas off each other and brainstormed the available space and how it could be used most efficiently to create better storage and flow.

The original galley kitchen was relatively small, and like the laundry next door, was contained in a separate space off the hallway. And although the owner, Sue, liked the convenience of having such a tight area to cook in, the lack of storage was becoming a problem.

"I am a bit of a collector, and my many bits and pieces had begun to clutter various parts of the kitchen," she says. "Fortunately, Ingrid appreciated and respected my love of collecting, and really listened to what I wanted in terms of layout and storage. I'd tell her about my ideas, and if she had better ones, she'd offer alternatives… and reasons why. I think she took the best of what I liked and made the most of it."

Simply demolishing the wall between the existing kitchen and laundry to combine the two little oblong rooms wasn't going to be practical. Losing the wall would have cut down storage options and there still wouldn't have been enough room for an island, she points out. She was also keen to retain separate laundry facilities.

Avoid fly spots on ceilings with Resene SpaceCote Flat Fly Deterrent. Designed to discourage flies from landing on the painted surface, it reduces the appearance of unwanted fly spots.

Resene Eighth Stonewall

Resene Saffron

Removing the doorways was all it took to create an efficient flow between the new kitchen and the scullery, and the living areas.

The solution was simple, yet surprisingly effective. The doorways to the laundry and the kitchen were removed, opening them up to each other and the surrounding living areas for optimum flow. The laundry was transformed into a scullery; a multi-functional room with cupboards, open shelving and nifty features galore. A door leading from the laundry to the garden was removed, but a large window was left in place to provide both light and views.

Next door, while the original kitchen layout was largely maintained, features such as crisp new white cabinetry and benchtops, along with stainless steel appliances, give it a fresh, understated look.

"A bonus of linking the two areas in this way is that it's created a wider space for milling around. Now, friends and family can easily chat to me, but not get in the way while I'm cooking," says Sue.

The layout works extremely well, whether she's cooking a meal for two or entertaining a crowd, she adds.

"As far as day-to-day cooking goes, there's no dashing in and out of the scullery to grab things. I have all my condiments, oils and flours in a handy cupboard next to the cooktop and oven, with crockery, cutlery and cooking utensils all right there."

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On the other hand, the scullery is ideal when Sue is entertaining or really wants to spread out. A sink and ample benchspace mean food preparation can be carried out easily and any associated mess kept out of sight. There's a specially designed drinks cabinet, and items such as vases, platters and best crockery are stowed away above the sink.

And a large bank of open shelving now lines one side of the room.

"I wanted the shelves to be at least wide enough to take a case of wine," says Sue.

All sorts of goodies, from bulk food to storage boxes, are stashed here.

"The open shelving makes everything convenient and so easy to get to. Having said that, having an odd assortment of items on display like this was another way Ingrid paid tribute to my love of colour and collecting."

Back in the kitchen, an extended bench used to be the bits and bobs depositing point. Recognising this, Ingrid designed a special cupboard as part of the refurb, and Sue reckons it's been a brilliant idea.

"It works as a functional, central hub. We put all sorts of everyday things in there, such as car keys, phones, letters – there's even a pull-out ironing board and a place for my laptop when I come home from work."

Because the kitchen essentially comprises two spaces sitting side by side, it was important to use colour and materials as a linking device. The walls throughout are painted in Resene SpaceCote Low Sheen tinted to Resene Saffron, a fresh new take on the bright yellow surfaces that once adorned the original kitchen. To complement the walls, back-painted glass has been used to create glossy feature splashbacks above both the cooktop and the scullery sink.

Quarella marble benchtops give the kitchen its pared-down look. This is further enhanced by the application of Resene Eighth Stonewall on the cabinetry doors, with Resene Half Stonewall on the toekicks for colour variation.

Recessed handles on the cabinetry – "protruding styles would have compromised space," says Ingrid – also contribute to the modern look. Strategically placed halogens provide task lighting above both the cooking station and the scullery sink and benchtop, while the 130mm-wide oak flooring planks enhance flow and lend extra warmth.

And remember the old laundry? Instead of relocating it to another part of the home, it's been discreetly incorporated into the scullery. The washing machine and dryer are tucked beneath the benchtop, while specially designed drawers keep bulky laundry items, such as the clothes basket and detergents, neatly stashed away. And while Sue is a self-confessed fan of the modern dryer, she says it's just as easy on sunny days to access the outside clothesline via the conservatory, which sits a little further down the hall.

Overall, she says she's delighted with the practical nature of her new kitchen – "everything is exactly where I want it" – and highly commends Ingrid for her forward thinking and flexible approach. Being able to enjoy contemporary clean lines without having to give up her treasures, she's enjoying having her cake and eating it too! H

Designer: Ingrid Geldof of Ingrid Geldof Design

Kitchen manufacturer: Lyall Park Joinery

Resene
Eighth Stonewall

Cabinets: 18mm MDF, finished in Resene Eighth Stonewall

Benchtops: Quarella Blanco from Taomina Precision Stone

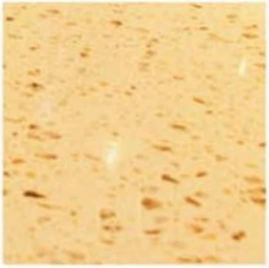
Resene
Spinnaker

Splashback: Back-painted glass in Resene Saffron

Sink: Franke IN 110.45 and AR 110.35

Oven: Scholtes FP955 900mm

Resene
Moroccan Spice



Hob: Miele domino sets KM 406, KM405 & KM 418

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Resene
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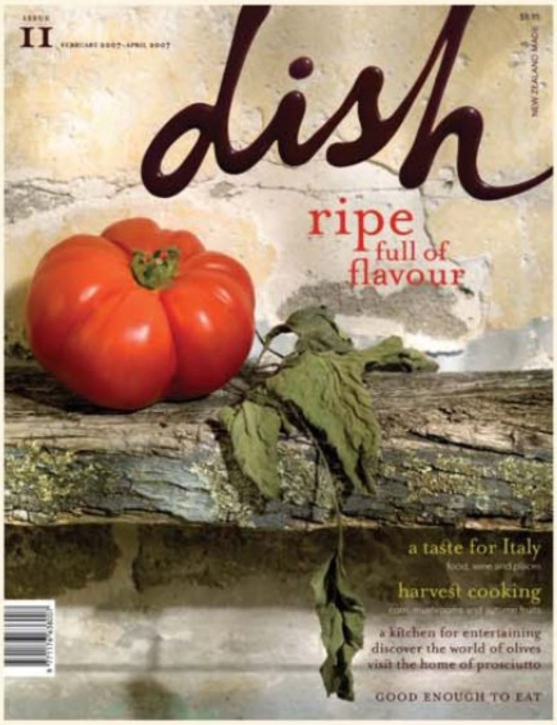
Sovrano



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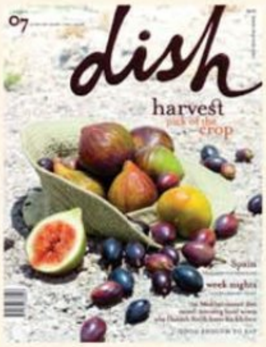

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* First bi-monthly issue is June/July 07 – mailed to subscribers 17 May 2007.

words: Melanie Cooper

made in wood

Terry Burling Toymaker

An unsuccessful search for his grandchild's fifth birthday present has sparked a new hobby-business for Terry Burling.

"My grandson's fifth birthday was coming up and the shops didn't have anything I wanted to buy him, so I decided I'd have to make him something."

That something turned out to be a Thomas the Tank Engine toy box and it became the first of many wood-working projects.

"I really loved making it and then when I saw his reaction to it, that just added to the enjoyment," he says.

What started out as a hobby a little under a year ago has taken on a life of its own with people around Terry's hometown of Paraparaumu admiring his work and commissioning him to create pieces for their own children and grandchildren

"It's amazing how word spreads. I've just done a ride-on Thomas toy for a chiropractor who bought it for his waiting room."

So far, Terry's repertoire runs to a host of different toy boxes, including Bob the Builder characters and a princess carriage, some ride-on style wooden toys and car beds. He's also working up to a kid's castle, but he says safety is paramount and the turrets are causing some problems.

pictures: Paul McCredie

Although he creates the toy boxes and toys using the same basic templates, Terry says he tries to make each piece unique in the way they're decorated. Resene paints are the main differentiating tool – blues, reds, yellows and metallic paints for the cars and carriages – and he's also begun experimenting with large stick-ons.

"I put a princess in the window of one of the carriages the other day," he points out.

The templates themselves owe a lot to his creative talents, garnered in his original career as a cutter and pattern-designer for clothing.

"It's really like what I did when I was cutting clothes. I would look at pictures and then make my own designs to suit."

Terry's latest love-affair with woodworking children's toys is not the first time he's fallen for it. In the 1960s, he used to take part in an annual IHC competition to create wooden toys for the children, but he hadn't rekindled the talent for close to four decades.

"I can remember coming third in New Zealand one year, which was great, but then I sort of forgot about it for a long time. I always loved muddling about with wood, and fixing houses and that sort of thing, but it wasn't until now that I have really devoted myself to it."

Despite being taken by surprise at how popular his work has been, Terry says he is always keen to take on different projects and try new things.

"That's part of the fun – figuring out how you're going to make it and whether you can improve something the next time around."

For the kids' toy boxes, for instance, he located a special hinge that allows the box lid to stay in place and stops it falling back down on small hands reaching inside for treasures.

Terry spends at least two to three hours in his garage workshop every weekday, before his nightshift at the local supermarket, and even more time on the weekends. Luckily, his wife is supportive of his growing passion, especially as a couple of the pieces have crept into the house. At the moment, their lounge is playing host to two large toy boxes – a Thomas the Tank Engine and a Princess Carriage – about to be whisked off to surprise two more children.

Asked to pick a favourite from all his pieces, Terry says he has loved making them all, but he has a special soft spot for the first box.

"Seeing it completed and seeing how happy my grandson was, made it something very special."

Regardless of all the hours that go into each piece, he says he is never reluctant to let them go.

"The fun of it is in seeing or hearing about how much the kids love it. I know they're going to a good home and I try to make them as kid-safe and as kid-proof as possible, so they should withstand some tough play."

And what's next on the drawing board? There are a few outstanding family requests to take care of. He's working on a dolls' house for his granddaughter and, to reward his wife's patience and support, he's currently planning a cabinet for her doll collection. H

Resene Enamacryl gloss waterborne enamel is a hard-wearing, easy to clean finish, ideal for children's toys.

Resene Balloon

Resene Honey

Resene Pelorous

words: Kate Williams

hot stuff

Long before summer is over, it's wise to start thinking how to cosy up your house for the cold, rainy days ahead.

However, before you start to switch on the heating, it pays to make sure your home is well insulated and isn't damp. A dry, fully insulated home consumes about half the heat of one without insulation, according to the Energy Efficiency and Conservation Authority (EECA).

As up to 34% to 40% of heating is lost through the ceiling and a further third through floors, good insulation saves more than $400 a year in bills, according to the EECA. This is why, if you're building, you should be sure to add insulation to concrete floors right up to the slab edges.

While it's generally hard to add wall insulation to an existing home, take the opportunity to add it if you're changing walls in a renovation. You can insulate windows with double-glazing, which is

Resene Dynamite

pictures: courtesy of Rinnai

becoming more and more affordable. Prevent heat leak with thermal-lined curtains, adding generous margins on the sides and a pelmet at the top to trap the air and contain heat.

And dry out the damp: A humid house is hard to heat, because heat energy is absorbed by the moisture before the temperature can rise. A dehumidifier is a good start, but a forced ventilation system such as that offered by

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HRV, which replaces the moist air in the house with dry air from the ceiling, is a great first line in home heating.

The sun's rays are cheap and – mostly – available, so use them well. Focus on design that uses passive solar heating: Windows oriented to the north or north west, and banks of insulation in floors, ceilings and walls to hold the heat captured during the day for release after dark.

For best comfort and cost savings, choose heat governed by smart electronic timers and thermostats. Electronic brains detect temperature changes before you do, boosting the heat for a short period to maintain comfort, and requiring less energy to do so than re-warming cold air. Set timers to warm bathrooms and living spaces an hour before you wake up in the morning and before you come home at night.

How can you figure out what works best for your house? The EECA recommends a heat pump, flued gas heater, or low-emission burner for a poorly insulated home. Better insulation makes central heating (heat pump or gas) more cost effective, while if your house is fully insulated, you may need only a flued gas heater, night-store or under-floor heating. In colder climates, consider a high-efficiency solid fuel, diesel or LPG-fuelled heater.

Gas or electric central heating – priced from $6500 for an average house

The luxury of central heating means no closing off rooms or retreating from cold spots. Thermostats keep the house toasty, and the dry air keeps humidity and mildew at bay. Gas or electric-powered, heating can be retrofitted underfloor or in the ceiling. With heat pumps, running costs can sit at around 6c to 9c per KWh*.

Heat pumps – priced from $3000 for an average house

Heat pumps are the hot news at the moment, as their efficiency now tops 300% – that's three times the heat out for every unit of power in. Modern units are slim and quiet, with programmable timers, clean air filters and more. They are cheap to run, at 4.5c to 8c per KWh.

Portable heaters – oil, fan, gas, ceramic - priced from $10, although better models start around $100

When you're renting or need spot heating in a room, portable heaters still have their place. Watch out for safety – newer ceramic heaters switch off if they're tipped and can't ignite materials. However, running costs are around 17c per KWh.

Underfloor – priced from $600 per room, or $12000 for a solar system

Under tiles, under carpet and now even in do-it-yourself mats, underfloor heating keeps toes cosy and rooms dry. Running costs can be as little as 5c per hour for an average bathroom or 15c for a 10sqm room. Make sure you use a reputable installer, as most damage is a result of bad workmanship, not faulty cables. With free running costs (but allow a few dollars a month for the circulating pump), the higher installation costs of solar in-floor heating can be recovered over the life of your house. This way, water pipes sunk deep in a concrete slab keep the house at an even temperature, although slow build up means the heat is hard to regulate.

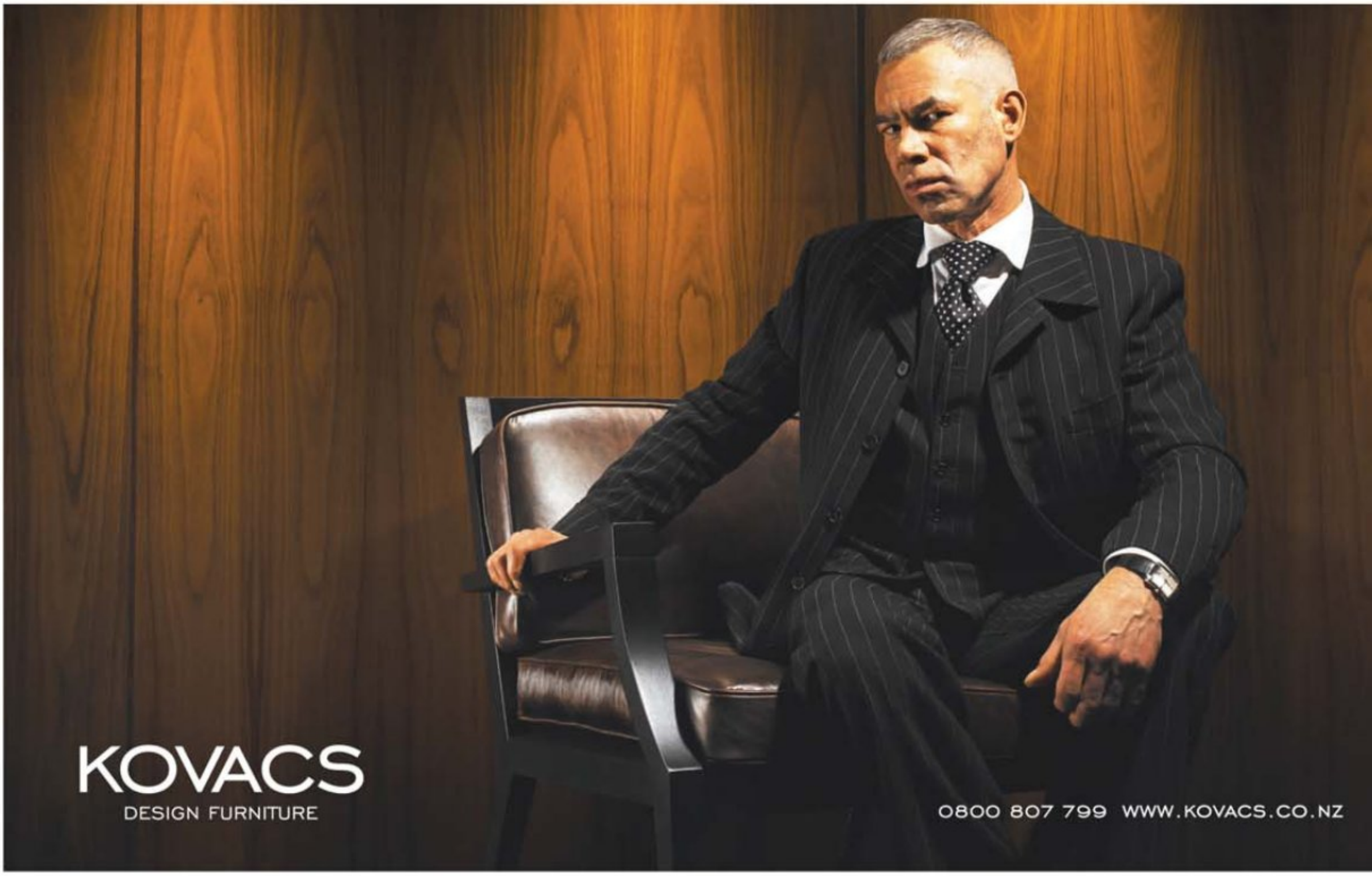
Solid fuel fireplaces and wood-burners – priced from $1000 for freestanding, to $2500 - $7000 for fireplaces

We all realise that fires are not as house warming as other forms of heat, as they convert only 85% of the energy consumed to warmth. And many local authorities now ban old-fashioned fires. Unless you have free fuel, running costs can top 85c per KW of energy.

When it comes to the best option for you, shop around for good advice from established and experienced home heating specialists, to calculate the right size and type of heat for your home and lifestyle. The EECA recommends, in particular, that you talk to members of the NZ Home Heating Association, who are trained to provide sound advice.

For more information, check www.energywise.org.nz or www.greenhouse.gov.au for tips and recommendations.

*Running costs provided by the EECA, estimating the cost of one unit of heat (KW) for each hour (h) of the major heating options. See www.eeca.govt.nz. H



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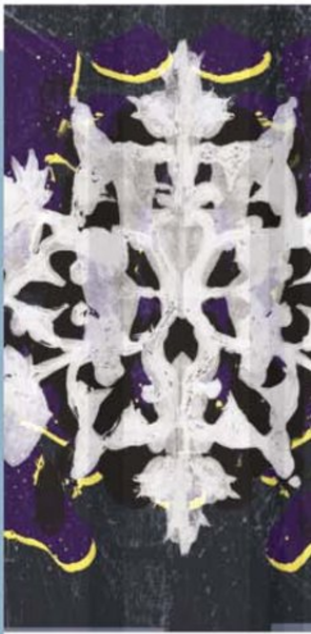
0223 HAB TW I&F

words: Anya Kussler



kitchens are red, offices are blue…

"Don't paint your walls green – it makes you want to relax and chill out."

These were the words of my sister-in-law, who's just completed her thesis on colour psychology, when I told her I was planning to redecorate my home office. And that explained a few things, I thought, gazing at my green desk, green drawers, green magazine holders and green views into the bush.

Maybe it was a good idea to opt for blue. After all, Theresa explained to me that this was the colour of intellect and mental focus. Would I use a strong royal, a pale baby or a greenish blue to create the desired effect, though? As I started doing my homework on the psychology of colour, I discovered that not all hues are created equal…

Science has long recognised that colour affects our behaviour and the way we feel. After all, it's the first thing we register and that we use to help assess the things around us, such as whether certain foods – ie blue ones – might be poisonous, for example.

To understand these responses, we need to look at how colour works. Essentially, when the light reflected from coloured objects strikes the retinas in our eyes, the wavelengths are converted into electrical impulses. These pass into the part of the brain that rules our hormones and endocrine system, which are instrumental in regulating our moods. Unconsciously, then, our eyes and bodies constantly adapt to these stimuli, influencing our impulses and perceptions.

While the scientific study of colour is as old as time, the study of colour's effects on our psyche is only about a century young. Even until only about two decades ago, the common perception was that, because our response to colour is subjective, it must also be unpredictable. Why, for example, did people respond differently to the same shade?

It was leading UK colour psychologist Angela Wright who, by studying colour harmonies and the often unconscious thought processes related to them, developed a means of predicting our responses to colour with remarkable accuracy. It's called the Colour Affects System and works on two levels: The psychological properties of each of the 11 basic colours; and the roles that variations in tones, hues and tints can play in achieving a desired psychological effect.

A key factor in this, Angela recognised, is that it is not one colour that triggers our responses, but a combination of the millions of colours, hues, tones and tints the human eye can distinguish. For example, a grey sky over a summer cornfield will evoke quite a different emotion than will a grey winter's sky downtown. Therefore, there are no wrong colours per se, but different colour schemes do prompt different responses.

To apply colour psychology successfully, Angela also recognised the need to match the individual's personality with the appropriate tonal colour family. There are four of these, each reflecting nature's patterns, and every shade can be categorised into one of them.

Once we have made this connection, she says, we can create colour combinations that will help turn our homes into spaces that reflect and support the personalities of those living there. Even if very different characters live together in one house, the right colour palette can ease tensions and help create harmony.

Resene Edward

Resene Regent Grey

illustrations: Dean Proudfoot

The four personality types and their tonal families

Spring

Personality type: These people are spirited, energetic, motivated, charming and eternally young. They are never dark or heavy, and usually work in people professions, such as the media, entertainment or caregiving. They have a natural affinity for the young and love the outdoors, and are clever, but not interested in heavy academic debate. On the downside, they can be single-minded, do too many things at once and be superficial.

Matching colours: Warm, clear colours, sometimes bright. They need stimulus as well as ease, so their ideal palette will include soft cream, peach or turquoise, as well as brighter scarlets, cobalt or sky blues, and emerald greens and pure yellows. Supporting neutral colours include light camel, French navy and light, warm greys.

Summer

Personality type: Cool, calm, collected, gentle and internally motivated. Their humour is subtle and they loathe vulgarity. They enjoy creating order out of chaos and keeping peace, have a great sense of touch and often have an analytical nature. They make good diplomats, artists, musicians and GPs. On the flipside, they can seem aloof and unfriendly.

Matching colours: Cool and subtle; sometimes dark, but never heavy, such as maroon, raspberry, rose pink, grapefruit and sage green. Good neutrals to support them include taupe, dove grey and cool navy.

Autumn

Personality type: Like summer people, they are externally motivated, but are fiery, intense, strong and possibly flamboyant. They have a rigorous sense of justice and environmental awareness. Careers include ones that dig beneath the surface, such as police officers, psychiatrists and investigative journalists. Physical comfort is a must – which is why they can't stand flimsy furniture.

Matching colours: The preferred colour palette is off-beat and devoid of pure primary colours. Examples include tomato, burnt orange, olive green, terracotta and aubergine. Supportive neutrals are most shades of brown.

Winter

Personality type: Most winter personalities are internally motivated, objective, super-efficient, confident and abhor clutter. They often pursue careers in government, finance, film or theatre, or the medical professions. On the negative side, they can appear elitist, cold and uncaring.

Matching colours: In winter, natural colours are far and few between, hence the winter personality will often wear black all winter and white all summer. The thing is, they can actually pull it off. Colours that work well with black are dramatic hues like jade green, royal purple and lemon yellow. Supportive neutrals are black, white and clerical grey.

To find out what season you are, try out the Resene Colour Personality game at www.resene.co.nz/colourpersonality.htm.

The 11 basic colours, their psychological effects and the areas of your home they could be good for

Resene
Red Red Red

Red: Physical

Positive: Red represents physical courage, strength, warmth, energy and excitement. It raises our blood pressure, stimulates appetite and tends to make us lose track of time. Pure red is powerful, and so is best used as an accent, such as one piece of red furniture or one red signature wall. Elevating your heart rate by painting your bedroom red probably isn't such a grand idea, but more subdued hues, such as burnt orange and terracotta, can be comforting and cosy in a bedroom or living area.

Negative: When misused or overused, red can trigger aggression.

Resene
Loblolly

Blue: Intellectual

Positive: Blue is the colour of intelligence. Strong hues denote clear thought; lighter ones, mental focus. It improves productivity, and so might be a good choice for a study. Certain shades of blue relax, soothe and make us feel calm, which is why they are often a preferred bedroom colour. Blue is also considered to be clean, and so works well in bathrooms and laundry areas.

Negative: Blue can exude coldness and aloofness. In kitchens, it seems to be less desirable, possibly because of our primitive instinct to avoid blue foods – in fact, it can act as an appetite suppressant.

Resene
Tinkerbell

Yellow: Emotional

Positive: Yellow is the colour of optimism, confidence, extraversion, emotional strength, friendliness and creativity. It tends to make people feel happy and energetic. Buttery shades of yellow are easier to live with.

Negative: Too much yellow or the wrong tone can prompt irrational behaviour. It can also induce fear, depression and anxiety.

Resene
Happy Hour

Green: Balance

Positive: Green is at the centre of the spectrum and so represents harmony, balance and peace. It soothes and relaxes, and is therefore also a healing and reassuring colour. Olive and sage greens have a neutral, timeless character and are therefore a popular office colour.

Negative: Green can elicit boredom, stagnation and blandness.

Resene
De Janeiro

Purple: Spiritual

Positive: Purple is the colour of royalty. It is opulent and often associated with mystery and spiritual awareness, vision, luxury, authenticity, truth and quality. Saturated, dark purple can add powerful punch to a room, while as a lavender tint, it's popular with little girls.

Negative: Excessive use can create an introverted aura, and pitching it wrongly can scream decadence, suppression and inferiority, or appear cheap and nasty.

Resene Hyperactive

Resene Popstar

Resene Foggy Grey

Resene Nero

Resene Alabaster

Resene Sorrell Brown

Orange: (yellow + red)

Positive: Oranges are warm, passionate, sensual and fun. The brighter shades are cheerful and tend to stimulate the appetite, making them ideal for kitchens and dining rooms, where they also create a comfortable, cosy atmosphere.

Negative: Feelings of deprivation – most likely when orange is combined with black – frustration, immaturity and lack of intellectual values.

Pink: (red tint)

Positive: Pink soothes, rather than stimulates. In fact, research shows it can reduce anger – hence its use in prisons. A nurturing colour with a childlike appeal, it is a good choice for a young girls' room, especially when combined with lavender.

Negative: Can smack of inhibition, emotional claustrophobia and physical weakness.

Grey:

Positive: Grey can enhance creativity, so it's a good office colour. As a neutral, it provides an unobtrusive and stylish background for all sorts of colour combinations and furnishings in all kinds of looks.

Negative: Used excessively, grey can exude a lack of confidence and fear. Pure grey can be suppressive and depressing.

Black:

Positive: Black can be timeless and glamorous. It is also the colour of emotional safety, efficiency, substance and excellence. Psychologically, black creates protective barriers, as it totally absorbs all the other colours of the spectrum. Combine it with white and bright colours for a modern look, or use black furniture in a neutral-coloured room for elegance.

Negative: Black represents oppression, coldness, seriousness and weight. It makes rooms seem smaller too.

White:

Positive: Visually, white heightens our perception of space, so it's ideal for small rooms. Representing hygiene and cleanliness, it's also a popular choice for kitchens and bathrooms. Other traits include purity, simplicity, sophistication and efficiency.

Negative: Can indicate sterility, coldness, barriers, unfriendliness and elitism, and can make warm colours look garish.

Brown: (red + yellow + lots of black)

Positive: Brown is associated with seriousness, warmth, nature, reliability and support. It is a soothing, comfortable colour and wears well, so it's ideal for a family room. Combined with shades like pale blue or fuchsia, browns can also be exciting and ooze sophistication. They work well with spicy or warm colours, too, and you'll find a shade that'll work well in most rooms.

Negative: Picking it wrong gives an impression of lack of humour and sophistication, and heaviness. H

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words: Rachel Macdonald,
with thanks to artist Elizabeth Williams 021 146 7306

painting a picture

You'll need:

photograph to paint from, canvas, Resene Quick Dry Acrylic Primer Undercoat, Resene testpots, Resene Multishield+ glaze, pencils, pen, range of paintbrushes, mixing palette, sealing spray, ruler, picture cord, hanging hooks.

Step 1 v

Prepare the canvas with Resene Quick Dry Acrylic Primer Undercoat to smooth its texture, so the paint will go on evenly. Use smooth, light, even strokes and don't forget the edges.

Tip: It's better to put on too little undercoat and then add to it – putting on too much will leave lines in the paint.

Step 2 >

Lightly sketch image onto the canvas from the photograph, using the ruler to scale up the dimensions. Or, if you prefer abstracts, just go wild with your favourite colours. Select those that already feature in the room and use your painting to bring them all together.

Tip: Plan your colours at this point, so that you will be working from darkest to lightest when you begin to paint.

Step 3 >

Start blocking in the colour, beginning with the darkest colours in each area of the background – we used Resene testpots. Work downwards from the top of the canvas, so that you can paint over any splashes.

Tip: For smooth blending, work with the paint still wet; for strong contrast, wait until one area has dried before starting on the adjacent one.

Resene Amazon

Resene Apple

Resene Astronaut

Resene Boston Blue

Resene Brown Derby

Resene Wild Thing

For more art ideas, visit the Resene website – www.resene.co.nz/artprojects/index.htm (adult art) or www.resene.co.nz/artprojects/kids.htm (child art).

Step 4 >

Progress onto the highlights and details, using smaller brushes as appropriate. Where you want the colour underneath to show through for a translucent effect, thin the next coat with a little water.

Tip: When thinning the paint, don't add too much water too fast, else it will drip everywhere.

< Step 5

Experiment! If you're painting sand, use sand or tea leaves to add texture. Pour a small amount into a saucer and mix with the paint. Brush on as usual.

Seal canvas with Resene Multishield+ to protect the paint from light and dust, and help it bond to the canvas.

< Step 6

Most pre-stretched canvases come with canvas tensioners that help to strengthen them for hanging. Fit these according to the directions. Then, screw your picture hooks into the inside edge of the frame, so that the picture will hang flat on the wall.

Step 7 >

Hang your art where it will look best!

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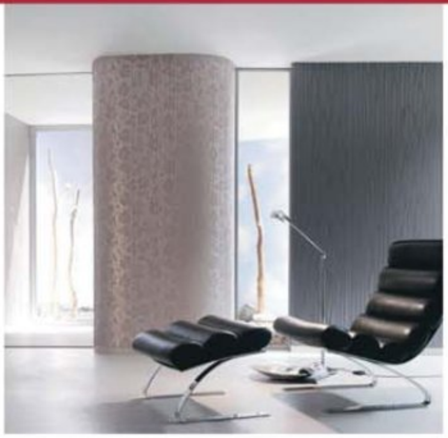

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Resene
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A5 Smeg 150cm 90 x 60 freestanding oven

heated discussion

Smeg has a long-standing reputation for significant and ongoing investment into research and design. This comes through loud and clear in its freestanding ovens.

Not all ovens are created equal. While most modern models feature similar functions, it is their styling, performance and technology that put Italian Smeg ovens ahead of their competition.

The company offers more than 15 freestanding ovens, in sizes ranging from 60cm to 150cm wide, topped with induction, gas or electric cooktops. There are appliances tailor-made for apartments and small households at one end of the scale, and models designed for full-on entertaining at the other. All boast Smeg's sleek European design and highly advanced technology.

At the head of the range is the Smeg A5 double oven. Finished in stainless steel, its two cooking cavities are 90cm and 60cm wide respectively. Their doors are triple glazed, making them safe to the touch and they are controlled by two electronic programmable clock/timers.

Both ovens have eight functions each, which includes fan forced. The auxiliary oven also has a pizza function and includes a pizza stone and shovel as accessories.

Under the heavy-duty trivets on the cooktop, the seven gas burners are lit by automatic electronic ignition. They include two high-joule wok burners, a semi-rapid and a rapid burner, two auxiliary burners and a fish burner.

Practical function aside, Smeg also stands behind the quality of its appliances. The A5 is delivered with a two-year warranty on parts and labour, valid from the date of purchase.

Smeg's ovens are available in New Zealand from Kitchen' Things, G2 and Betta Electrical stores. For more details, visit **www.smeg.co.nz**. H

words: Rachel Macdonald

how energy-aware are you?

Turn on the radio, pick up the paper, tune into the TV news, and it's all over the headlines – global warming.

There are a few dissenting voices saying that the world is in a cooling cycle… and only time will show if they're right. The rest of the experts seem to feel that things are getting warmer.

Regardless of which side of the argument you support, many of the measures being promoted to reduce waste and CO^2 emissions simply come down to good stewardship of our earth and making the best use of the resources currently available to us. How well are you doing at taking care of your environment, though? Take a moment to roam through this New Zealand 4 Million Careful Owners quiz. Cover the answers opposite and see how well you do…

Questions:

1. **How much more fuel would your car use travelling at 100km/hr, compared to cruising at 90 km/hr?**
   - A. 5%
   - B. 10%
   - C. 15%
2. **You're waiting in your car for a friend. After how long would it be more efficient to turn your engine off then restart it, rather than continuing to idle?**
   - A. 30 secs to one minute
   - B. 2 minutes
   - C. 5-7 minutes
3. **One third of all car trips in New Zealand only cover what distance?**
   - A. 1km
   - B. 2km
   - C. 5km
4. **1000 people who usually drive their cars 11km to work and then back again take the train instead for a week. What sort of reduction in greenhouse gas emissions would this equal?**
   - A. a three tonne reduction
   - B. a 13 tonne reduction
   - C. a 23 tonne reduction
5. **You want to insulate your home, but can't afford to do the entire house. Which option will be the most cost-effective and energy-effective in keeping the house warm?**
   - A. the floor
   - B. the ceiling
   - C. the walls
6. **How much money does the average New Zealand home spend in a year on standby power, such as lights and clocks on appliances, and using the remote to control the TV?**
   - A. $20-30
   - B. $50-60
   - C. $80-90
7. **You're going away on holiday and want to save electricity while you're away. How long do you have to be away to make it financially beneficial to turn off your hot water cylinder?**
   - A. one week
   - B. two weeks
   - C. three weeks

8. **You've hosted a dinner party and have lots of dishes to wash. Which option uses the least amount of electricity?**
   - A. your dishwasher set to economy
   - B. washing by hand

9. **How much money a year do you spend on running your beer fridge?**
   - A. $35
   - B. $55
   - C. $75

10. **Each month, New Zealanders dispose of enough rubbish to fill a rugby field to 30 storeys high. On average, how much of this could be composted?**
    - A. three storeys
    - B. nine storeys
    - C. 14 storeys

11. **You live in Wellington and you are flying to Singapore. How many pine trees would it take to absorb the greenhouse gas emissions produced by your plane?**
    - A. one
    - B. five
    - C. 20

12. **You're watching TV in one room of the house. Which heating option will keep you warm and use the least amount of electricity?**
    - A. a three-bar heater in front of you
    - B. a three-fin oil column heater in the middle of the room
    - C. a wall-panel heater on a thermostat H

Answers:

Question 1: Answer C. The faster you go, the more fuel your car will use. The extra time it would take to travel 50km at 90 km/hr, compared to 100 km/hr, is only about 3 ½ minutes, but you will save up to 15% on fuel! **Question 2:** Answer A. Even though your engine uses up fuel when it needs to be re-started, the amount is so small that the break-even point is between 30 seconds and one minute… unless you've got a hybrid car, of course. **Question 3:** Answer A. One third of all New Zealand car trips are less than a kilometre long – two thirds are under six kilometers long. **Question 4:** Answer C. The greenhouse gas emission rate produced by 1000 people travelling that distance in cars and back again over the period of a week (that's 10 trips) is roughly 25 tonnes of carbon dioxide. The same number of people travelling by train – on the same route and for the same number of times – would account for only approximately two tonnes of carbon dioxide. **Question 5:** Answer B. Up to 42% of heat losses occur through the ceiling, whereas about 24% is lost through the walls and 10% through the floor. If every home in New Zealand had ceiling insulation, we would save 7% of our current residential energy use. **Question 6:** Answer C. The average New Zealand house uses between $80 and $90 a year on standby power each year. **Question 7:** Answer A. If you go away for a week, it is still worth turning your hot water cylinder off, as it is pointless to waste energy you are not going to use. It will take about two hours for an average cylinder to heat the water up to 60°C when you return. **Question 8:** Answer A. Surprisingly, a modern dishwasher is more efficient, as it draws cold water and uses a minimum amount of energy to heat it. **Question 9:** Answer C. Around 350,000 New Zealand households have a second fridge, most of which are not very energy efficient and consume a minimum of $75 of electricity a year. **Question 10:** Answer C. 45% of the average rubbish bin could be composted – 14 storeys worth of rubbish. That's a huge waste of space – and a lot of the greenhouse gas methane produced – in our landfills. **Question 11:** Answer A. You only need to plant one tree to absorb the CO^2 produced from such a trip. This is the amount of CO^2 the tree would remove from the atmosphere over its lifetime – about 28 years for a pine tree. **Question 12:** Answer A. A bar heater is the most efficient option. This is because it heats only the things it "sees". So it only needs to heat you, not the whole room.

With thanks to the New Zealand 4 Million Careful Owners website.

For more facts and figures visit www.4million.org.nz.

Is your garage or shed cluttered with old unwanted paint and paint containers?

Get with the **Resene PaintWise programme** and let Resene take care of them for you.

Bring unwanted paint and paint containers into your local Resene ColorShop and let us recycle or dispose of them responsibly.

Resene will offer good quality paint to community groups for reuse, recycle packaging materials that are recyclable and dispose of the rest for you.

Selected Resene ColorShops have been designated as Resene PaintWise Collection Centres. Drop off your unwanted paint and paint containers to any of these designated Resene ColorShops at any time during their opening hours.

You are welcome to bring back paint and paint packaging no matter what brand. Resene branded paint and paint containers are free to return. A small charge applies to non-Resene branded product to help offset the costs of the PaintWise programme ($1 per 4L can or smaller, $2.50 per 10L pail).

The **Resene PaintWise programme** is funded by contributions from Resene, a small levy of 15 cents on retail paint purchases and a levy on all trade returns. For more information, visit www.resene.co.nz/paintwise.htm or ask your local Resene ColorShop staff.

When dropping off paint and paint containers:

- Ensure paint is in its original correctly labelled container.
- Ensure containers are well sealed and will not leak.
- Leave small amounts of waterborne paint in its container, put out of reach of children and leave the lid off for the paint to dry then bring it in to one of the Resene ColorShops shown on the opposite page.

We cannot accept:

- Paint thinners, solvents, aerosols or any other materials - dispose of these at a HazMobile collection. See www.hazmobile.govt.nz for details or contact your local council.
- Due to safety requirements, paint and paint containers will only be accepted at these Resene ColorShops during normal store hours. Sorry, paint and packaging returns cannot be accepted by any other stores.

Resene PaintWise Collection Centres

Addington
351 Selwyn St
Ph 338 1312

Albany
cnr Tawa Drive & Rosedale Rd
Ph 414 6500

Ashburton
327 Burnett St
Ph 307 6510

Blenheim
Cnr McArtney & Redwood Sts
Ph 577 9200

Cashel St
256 Cashel St
Ph 366 7441

Dunedin
172 Crawford St
Ph 477 6566

Ferrymead
955 Ferry Rd
Ph 376 4901

Hamilton
Cnr Anglesea, Hood & Knox Sts
Ph 839 9975

Henderson
30 Paramount Dve
Ph 836 2366

Manukau
Sharkey St
Ph 262 1705

Invercargill
123 Yarrow St
Ph 218 2385

Mt Eden
Valley Rd
Ph 623 3950

Mt Roskill
72 Carr Rd
Ph 620 5714

Nelson
75 Haven Rd
Ph 548 7110

New Brighton
Cnr Oram Ave & Beresford St
Ph 388 8255

New Lynn
24 Clark St
Ph 827 6877

Newmarket
Cnr Crowhurst & Teed Sts
Ph 529 4760

Northwood
Unit E3
Main Rd North
Ph 323 4492

Onehunga
260 Church St
Ph 636 4105

Oamaru
190 Thames St
Ph 433 1211

Orewa
39 Florence St
Ph 427 9560

Panmure
45A Mt Wellington Hwy
Ph 570 4235

Pukekohe
54 Seddon St
Ph 237 1022

Takanini
Cnr Great South & Glenora Rds
Ph 296 1959

Tauranga
47 Waihi Rd
Ph 578 4169

Te Rapa
671 Te Rapa Rd
Ph 850 5472

Timaru
8 Elizabeth St
Ph 688 4723

Tower Junction
Unit 8-9
Whiteleigh Ave
Ph 343 3990

Shirley
38 Marshland Rd
Ph 385 5082

Wairau Park
8 Croftfield La
Ph 444 4387

Resene PaintWise is coming to the Lower North Island May 2007. Check www.resene.co.nz/paintwise.htm after May 2007 for details on Lower North Island collection centres.

Supporting councils:

Ashburton District Council
Auckland City
Auckland Regional Council
Christchurch
Dunedin City Council
Environment Bay of Plenty
Environment Canterbury
environment Southland
Environment Waikato
Franklin District Council
Hurunui District Council
Kaikoura District Council
Mackenzie District Council
Marlborough District Council
Ministry for the Environment
Nelson City Council
North Shore City
Otago Regional Council
Papakura District Council
Rodney District Council
Selwyn District Council
Tasman District Council
Tauranga City
Timaru District Council
Waimakariri District Council
Waimate District Council
Waitakere City Council
wastenet southland

Be PaintWise with Resene and we'll all benefit from a healthier environment.

Resene PaintWISE

Resene
the paint the professionals use

DIY tips

Over the years DIYers have kindly sent in lots of tips and ideas to make decorating easier. A selection of these is presented for your education, and in some cases, for your amusement. We hope you find these gems from fellow decorators useful.

Please note that these tips have not been tested by Habitat and are included below as supplied to us.

When decorating a room, paint a stick or small board with your chosen colours to carry with you when choosing fabrics, accessories etc. *From: Meg Tyre*

Resene
Double Spanish White

If you have been a DIYer in the past but now all your paintbrushes are hard and crusty, soften hard paintbrushes by putting them in an old tin with vinegar and a little soap powder. Bring to the boil, then rinse thoroughly in warm water. Your paintbrushes will be ready to use again. *From: Belinda Welch*

Resene
Bling Bling

Resene
Pohutukawa

To remove glue from a wooden floor use a wallpaper remover that gives off steam. We had tried everything else - even a spade to try to scrape it off. After holding the steamer onto the glue for a couple of minutes, we could scrape the glue off with just a paint scraper. It saved us hours of work. Make sure you use a mask. *From: Joanne Wilson*

Resene
Caraway

Resene
Jandal

When painting stairs paint every second step and allow to dry completely before painting the remaining steps. This will allow you to keep using the stairs while you are decorating.

Resene
Raging Bull

If you have a handy tip of your own to share we'd love to hear from you – email to advice@resene.co.nz subject Habitat DIY tip.

When painting outside windows, place masking tape around the already painted areas and the windows to avoid unwanted paint splashes. Make sure you take the masking tape off before the paint dries. *From: Liz and Stu Gunn*

Resene Beachcomber

When painting a feature wall, use tape. Tape the sidewalls and the skirting boards to protect against paint splashes. When you are cutting into the ceiling, use a 'cutting in' brush.
From: Katrina Wijohn

Resene Aspiring

When using a roller, use zigzag strokes, covering the surface in a 'w' shape. Keep the roller on the surface at all times, as if you let it spin, it will spray the paint around. Finish the rolling in one direction.
From: Stan Richards

Resene Pavlova

When painting ceilings, wear a plastic shower cap to stop paint dripping on your head. *From: Lynda Voyle*

Apply petroleum jelly over door handles and hinges before painting to stop the paint sticking to them. Alternatively, foil wrap door handles and other hardware before painting to keep them splatter free.
From: R Brooks

Resene Palm Sugar

If you have a bit of spot priming to do on your roof use a pop top drink bottle to hold the paint. Just squirt a drop on the spot you wish to prime and brush the primer out. The bottle is easy to seal and can be put into your pocket and the brush slipped into a plastic bag. No need to cart a can around. *From: DG Mansell*

the ultimate decorating card just got better!

As well as the discounts on purchases at Resene ColorShops, you can now present your Resene ColorShop Card elsewhere and enjoy discounts on a range of products and services from furniture, artwork and tiles through to roadside assistance. Simply present your Resene ColorShop Card or quote your card number to take advantage of these great offers. Offers are valid until 30 September 2007 and are not available in conjunction with any other offer, discount or promotion. All companies reserve the right to amend or update their offers at any time.

For more information on all these great offers, and more, see **www.resene.co.nz/colorshopcardoffers.co.nz**.

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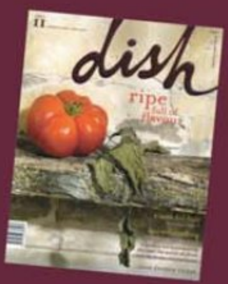
Offer excludes installation and may not be used in conjunction with any other promotion.

Dish



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words: Anya Kussler

healthy outlook

Beth Harman
CEO Ronald McDonald House

Beth Harman is charming, calm and caring – one of those people you can't help but warm to. When we meet, instead of getting straight down to business, she invites me to share morning tea with her and seven of her work colleagues first.

Around a large table, surrounded by computers and paperwork, we enjoy the largest date scones I've ever seen, as well as casual banter about rainy flower shows and U2. Then, Beth opens discussion about rather more serious healthcare topics.

Beth's concerns are justified. After all, she is the CEO of Ronald McDonald House (RMH), which provides free shelter and support for families of sick children whose local regional hospital is not funded to provide the medical care they require. Set in the grounds of Auckland Hospital, this 58-room establishment is one of 261 such service providers worldwide. It takes care of families from all over New Zealand who have to travel to seek specialist services such as heart surgery, neo-natal intensive care, transplants, oncology and immunology.

"What we actually do is provide a nurturing environment for parents who find themselves in the worst situation possible – not knowing whether their child has a life-threatening condition," she says. "Starship and National Women's specialist paediatric services have

pictures: Kallan MacLeod

greatly improved the outcomes for children suffering life-threatening diseases or life-compromising illnesses. Although it is difficult, inconvenient and sometimes financially disabling to leave home, family and community, and come to Auckland, no parent would deny their child every chance for good health. Being here, for as long it takes, helps make that happen."

And how did Beth, an ex-Christchurch girl who has spent most of her working life in high-level jobs for advertising moguls including Colenso and Saatchi & Saatchi, get involved in this cause?

"I wanted to have more input in the products I was promoting," she says.

So, after the birth of her youngest child, Eloise, she decided to break out of the cycle and did an MBA. Not long after completing that, she took on a role as marketing and development manager at the Auckland Art Gallery.

"I just loved the balance between being involved in a building project, marketing the gallery and fundraising," she enthuses.

Then, after an unintended detour back into the advertising world, helping run an agency bought by her partner, Peter, Beth says the RMH role pretty much dropped into her lap. She found herself taking on a $7.7 million project that involved everything from a building contract and major refurbishment to budgeting, organisational change and fundraising.

"But the skills I acquired while working at the gallery equipped me well for the new job," she says.

She admits, too, that she was definitely attracted to the role because of the adrenaline rush that comes with completing a mammoth project within a set timeframe, and based only on community support.

It also allowed her to indulge in her passion for design, using her flair to create an uplifting, comfortable environment for the resident families. The end result is welcoming and inviting; spacious, and featuring grey-hued quality furnishings with cheerful touches of red and orange – courtesy of Resene – as well as stunning vistas across the city and sea.

"What we actually do is provide a nurturing environment for parents who find themselves in the worst situation possible – not knowing whether their child has a life-threatening condition," she says.

"I wanted it to have a domestic feel, but it also needed to be practical and stay looking good for a few years," says Beth. "There is definitely a correlation between how well we look after this environment and how well the families here look after what we provide."

Beth's compassion and understanding is not surprising, seeing she is the mother of five children of her own. Her oldest sons, aged 34 and 22, live in Melbourne, while her third boy, a 19-year-old uni student, 17-year-old daughter and youngest daughter, aged 14, all live at home.

"And I have one grandchild, who is only four years younger than my youngest child," she grins proudly.

Besides having a bunch of offspring to organise, Beth says her challenge for the next year is to focus on fundraising and turning RMH into a completely self-funding operation, long term. And once that's done and dusted, she doesn't know what her next mission will be. H

Resene Cest La Vie

Resene Warhol

diy kidz

Resene Yabbadabbadoo

Resene Bright Spark

Resene Dizzy Lizzy

Resene Daisy Chain

STICK'EM UP!

Materials:

Piece of timber such as custom wood

Resene Quick Dry Acrylic Primer Undercoat

Resene Magnetic Magic

Resene Dizzy Lizzy

Resene Blue Jeans

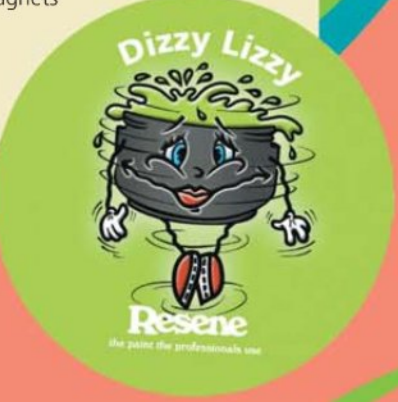
Paintbrush

Photographs

Foam self-adhesive letters

Rare earth magnets, or foam shapes and magnetic tape to make magnets

For more children's art projects visit the Resene website www.resene.co.nz/artprojects/kids.htm



Resene Rollercoaster

words: Henrietta Vaughan
pictures: Lucent*Media

Resene
Tickled Pink

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2

3

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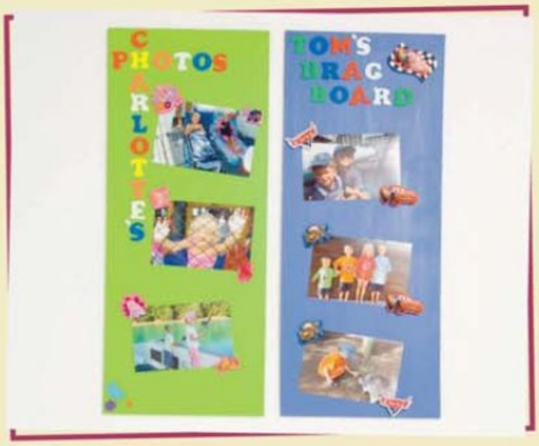


Method:

Cut the board to desired size, if necessary.

Seal the board with undercoat.

Paint the board with Resene Magnetic Magic. This will require at least two coats, with three hours between them to allow the paint to dry. It is a good idea to try it out with magnets as you can apply extra coats if necessary.

Apply two topcoats in the colour of your choice. We used Resene Dizzy Lizzy and Resene Blue Jeans from the Resene KidzColour range.

Once completely dry, you can add the foam letters and other decorations. Remember that you are putting photos onto the board, so keep it simple.

Finally, add your photos and hold them in place using your rare earth magnets.

Tip

When washing out your brush after using the Resene Magnetic Magic, it is a good idea to use a plastic bowl, if possible, so the iron in the paint doesn't get left sitting in a stainless steel sink.

Resene
Blue Jeans

from you...

From Kevin: Recently, I visited a Resene ColorShop and was asked to pay a PaintWise levy. What is this and what is it used for?

A. The PaintWise levy is collected on behalf of the non-profit Resene Foundation. This money, together with contributions from Resene, is used to run a paint and paint packaging recovery programme. Currently, this initiative runs in Auckland, Waikato, the Bay of Plenty and much of the South Island, and is likely to start in the Lower North Island in 2007. Good-quality recovered waterborne paint goes free of charge to community groups, metal cans are recycled, and solventborne paint goes to solvent recovery to retrieve the solvents and reuse them in other industries.

For more information,
see **www.resene.co.nz/paintwise.htm**.

From Karen: We are planning to redecorate our five-year-old's bedroom and want to do more than just paint the walls a different colour. Friends have mentioned blackboard paints and magnetic paints – how do they work and would they be suitable?

A. Resene Magnetic Magic is a basecoat that contains iron oxides. Simply paint two coats onto a prepared surface, then overcoat with a Resene topcoat in the colour of your choice. If you want, you can overcoat it with Resene Blackboard Paint for a magnetic blackboard that you can draw on with chalk and stick magnets onto. The best magnets to use are rare earth magnets. It's a great way to put posters up without any annoying pin marks in the walls!

From Ivan: I am looking for some information about whitewashing. What paint do you use and how do you apply it? I get all the Resene books and saw your article in *Habitat*. We are trying to get the same look for our project.

A. We recommend Resene Waterborne Colorwood Rock Salt to blond timber, with a polyurethane overcoat such as Resene Qristal Clear or Resene Aquaclear. If a non-yellowing system is required, then use Resene Uracryl Clear over the Resene Rock Salt. Before we had Resene Waterborne Colorwood Rock Salt, some people would use thinned out Resene Enamel Undercoat as a wiping stain, to give that blonding effect. If the surface has been previously painted, you could use Resene Paint Effects Medium, tinted white, to get the look.

From Sally: We are currently trying to select some colours for our home and are finding that sometimes when we use testpots the colour looks very different to the wet paint in the testpot.

Congratulations! This letter has won its writer this issue's Hey Habitat best letter prize. We'll be in touch.

A. Paint colours do change, depending on whether the paint is wet or dry. Some subtleties in the colour may not be obvious in the wet paint. This is why we always recommend painting the colour onto a large piece of card or the area being painted. Different lighting, adjacent colours and other surfaces in the room can all affect the way a colour appears. When viewing colours on a colour chart, make sure you use a grey isolator – free from Resene ColorShops – to cover up nearby colours. This will allow you to focus just on the shade you are considering without being distracted by its neighbours. Colours also look very different when they are on a small swatch, compared to when they're painted on a full wall. They tend to look much stronger en masse, so if in doubt, it sometimes pays to select a lighter strength colour.

Resene Alluring

Resene Kidman

From Ray: When I received the last issue of *Habitat* and opened the wrapper, I was met with very strong petrochemical odours. They presumably result from the type of ink used. My understanding is that vegetable-based inks and a wide range of CFC-free/recycled papers are available at little – if any – cost premium and are appropriate for this type of publication. I would therefore encourage the company to consider its inks and papers prior to the publication of the next edition.

A. The smell you refer to is the solvent from the sheet-fed cover ink, not from the paper, which has little – if any – smell. The paper we use is probably the most environmentally friendly A2 grade available. The stock is Elementally Chlorine Free (ECF). This does not mean it's entirely chlorine free, but the chlorine is dramatically

Have you moved? Let us know your old address and your new one, and we'll make sure you keep receiving *Habitat*.

To update your mailing address, email update@resene.co.nz with 'Update Habitat magazine details' in the subject line. If you are a ColorShop Cardholder please include your card number. Or call 0800 RESENE (NZ) or 1800 738 383 (AUST).

reduced, and the bleaching is essentially achieved using hydrogen peroxide. In the past, chlorine was used as the sole bleaching agent, producing dioxin as a by-product.

Very few paper manufacturers produce A2 grade recycled paper, as it is expensive and the quality is not nearly as good as paper from virgin pulp – paper can only be recycled down in grade, not up. And for the name "recycled" to have any credibility, it should indicate the use of post-consumer waste. All mills producing so-called recycled A2 grades primarily use waste pulp from the paper manufacturing process, which is not therefore actually recycled.

Also, nasty chemicals have to be used in the production of recycled paper to remove the ink. Then, the sludge has to be disposed of by dumping or incineration. Newsprint is relatively easy to recycle, as there is not as much ink to remove, but it can only be re-used as packing materials and low-grade cardboard etc.

Our A2 paper comes from manufacturers that use pulp from sustainably managed forests and have closed-loop manufacturing systems. This means water and by-products are recycled up to six or seven times before being treated for disposal.

Our printer uses afterburners and ovens on its web presses to burn off the solvents from the ink, producing 99% air and water vapour. There are therefore no chemicals involved and should be minimal smell from the web-printed sections.

The inks used contain no toxic heavy metals or raw materials that could lead to the formation of toxic substances such as dioxines. They mainly constitute unproblematic hydrocarbon compounds such as mineral and natural oils and resins. Their chlorine content averages a few tenths of a percent, which is about the same as many natural products and foodstuffs. Therefore, it is no surprise that printed papers can be composted without any negative effects on the garden. H

COASTAL WOVEN BLINDS

Inspired by Nature

Coastal Wovens from Rufflette capture the spirit of coastal and waterfront living that makes New Zealand unique. We bring natural materials into the home through our woven collection, inspired by the elements and the informal Kiwi lifestyle.

- Self-locking pulley mechanism that is easy to use
- Roman blind operation that folds neatly at the top
- 15cm valance covers pulley & cord mechanism
- Can be fitted inside or outside the window frame
- Edges finished with colour co-ordinated bias binding

Rufflette®
Great Choice

®Registered trademark of New Zealand Window Shades Limited

words: Robyn Yousef

far from retiring

pictures: Paul McCredie

With spectacular views over Waimanu Lagoon, the Waikanae River estuary and Kapiti Island out to sea, Rosemary and Laurie Petherick have created a home and garden in perfect harmony with a wonderful natural setting at Waikanae Beach.

The couple wanted to make the home appear to "disappear" into the landscape – highlighting it as a house at the beach rather than a beach house. They succeeded by combining great designs for both the house and garden, and through the clever use of natural colours that echo the expansive views, from the ranges in the east to Kapiti Island in the west.

"These are colours that reflect the tones of the sand, grass, toe toe flags and the sky," as Rosemary and Laurie say.

In January, 1995, the Pethericks, along with Rosemary's sister and her husband, bought two neighbouring sections – chosen for their location and proximity to beach and river – with the aim of building retirement homes there in the future. The family has a long and memorable connection with this part of the country.

"Laurie's family had a bach at Waikanae from 1949. We lived in Wanganui and holidayed every year with family at Waikanae, staying in a caravan parked on my sister's original section," Rosemary explains.

When they first bought the beach section, Rosemary and Laurie sketched out a ground floor layout themselves. The total design was completed in 1998 by architect Mark Southcombe, who was then based in Wanganui. The design includes attractive curved roofs to maximise height while keeping within building regulations, and views through the house offer amazing vistas from both levels across to the majestic ranges in the east and Kapiti Island in the west.

Construction of the new home was completed in December, 1999, with the couple celebrating the new millennium there. They have lived there permanently now since May, 2002. Happily settled in their home near the beach, Laurie says he enjoys the "uniqueness of location". For Rosemary, it's the same, really, but she describes it as: "the dramatic landscape that surrounds our home".

The retired couple have always been keen gardeners. They lived in Wanganui for more than 30 years, where they developed a large garden, which was opened to the public on several occasions.

"There was a lot of hard landscaping initially – to shape a sloping section – and planting of shelter trees. This was followed by 80 camellias, a large number of native plants and trees, and an orchard and vegetable garden. During our last ten years there, we developed a gully with a native bush walk, pond, and a swamp area."

While their garden at Waikanae Beach is very different in size, style and setting, and requires far less maintenance than the Wanganui property, the Pethericks have established an exceptional seaside showpiece here, after lots of careful planning and planting. Their garden has already been headlined in two leading publications, including one by the venerable gardening writer, Julian Matthews. It is a great example of successful coastal gardening, highlighting the use of plant species in an exposed, sandy, coastal environment. They have also hosted several visits from garden club groups.

The couple did all the design, hard graft in preparation, and planting of the garden areas themselves. This includes an overflow garden on the adjacent reserve, completed with the local council's blessing.

before

alternative ideas for this
exterior on pages 118-121

"We designed the plantings to fit the landscape and also to soften the impact of the two-storeyed house, especially as it is viewed from the reserve next door."

And, as Laurie says: "It's great to get positive feedback from visitors and we enjoy the very sociable interaction with people walking past."

Their work was not always easy, with the gardens bordering the river and sea, and open to high winds in this coastal zone. The beach garden on former sand dunes is exposed to wind and salt spray, while the lagoon waterfront eliminates the wind-blown sand that plagues nearby beachfront sections.

"These are colours that reflect the tones of the sand, grass, toe toe flags and the sky," as Rosemary and Laurie say.

The new garden also had to accommodate fairly distinct climate conditions in different parts of the section. And the couple had to select appropriate plants to deal with drought conditions and water restrictions too. Bore water was used along with composting and mulching to establish the plants, but sand re-surfacing and water absorption continues to be a problem.

Rosemary and Laurie chose a variety of hardy species, with close planting for root support. They kept the setting natural, where possible, for the native plants, grasses and succulents. Specimens that have flourished in this seaside oasis include cordyline or cabbage trees, cycads (with some shelter), corokia, phormium or flaxes, muehlenbeckia, libertias and grasses, including carex, uncinia, festuca, amenanthele, chionochloa, miscanthus and poa. Other successful plants include euphorbia, genista, palms, coprosma, pohutukawa, olearia, hebes, and a huge selection of succulents and cacti.

"These have all proved they're real survivors," says Rosemary.

They have also incorporated a collection of materials collected from local beaches, including black volcanic rocks, pumice, driftwood, sponges and seashells. A haha retaining wall, which marks the boundary on two sides of the property, has been made from rustic railway sleepers. A large tufa ball water feature was sourced from Living Stone in Greytown.

The couple took advice from their architect on the colour scheme for the outside of the house, using Rockcote cladding painted with Resene Buff, along with Resene Olive Green on one wall and the entry screen. The exterior shade was chosen specifically to blend seamlessly into the colour of the backdrop, no matter what angle it is viewed from.

However, it's been the painted courtyard wall that has attracted serious attention. Located on the northern side of the house, this is a well-used retreat, the gates of which can also be opened up to the view in calm weather.

"Many locals have changed their fencing plans to copy ours. Some people – including an architect – thought it was copper and wondered how much it had cost," laughs Laurie.

The fence is black Onduline, painted with a coat of acrylic primer, Resene Lustacryl and two coats of metallic Resene Enamacryl Magma. It was applied by brush, but Laurie believes it would have been much quicker to spray it on, because of the stippled absorbent surface of the Onduline.

"The fence has been installed close to the exposed beach environment for nearly two years, and still looks like shiny new copper," he says.

The wall plaque that looks so effective on the "copper" background is by potter, Bill Davies, who also lives at Waikanae Beach. There are also three Puna pots on the wall from Nurez Design in Tauranga.

As for future plans for the Waikanae garden, there's no major change on the agenda.

"Just some tweaking, and the maintenance – weeding, mulching and some renewal or division of plants," the Pethericks say.

That should leave plenty of time for Laurie to be down at the Waikanae River mouth at every opportunity kite-boarding – he claims it's the best spot in Wellington – or out on his fishing boat. Rosemary enjoys helping other people with their gardens, as well as doing community voluntary work, walking, reading, sorting the family archives, and being a grandmother to one. H

Outdoor furniture: Devon

Resene Buff

Pots: Puna pots from Nurez

Exterior cladding: Rockcote finished in Resene Buff

Resene Light Beige

Fence: Onduline, painted with Resene Lustacryl tinted to Resene Rope and Resene Enamacryl Metallic tinted to Resene Magma

Resene Magma

Square planter: from Community Arts Centre Gallery, Wanganui

Window sills: Tiles from Morris and James

Resene Olive Green

Paving: Palermo pavers in Biscotto

Resene Brandy

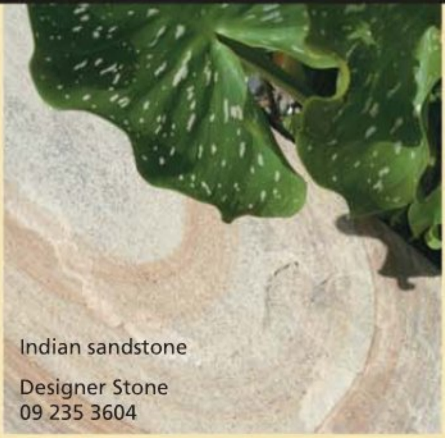
Resene Rope

on the following pages, find two alternative style suggestions

illustration: Bruce Bryant

^ Bold colour and lush planting create a relaxed tropical oasis.

Resene Melting Moment



Indian sandstone

Designer Stone
09 235 3604

< orange calla lilly

< dwarf red banana

> alocasia and pink bromeliad

> Furniture

Origin Interiors
09 978 9244
www.origininteriors.co.nz

Resene Craigieburn

Resene Aphrodisiac

Resene High Country

Resene Oh Behave

Melissa Grove, from Ambrosia Grove, suggests this alternative landscaping scheme:

Organic and free-flowing forms, combined with natural materials, create an intimate feel in this tropical-inspired tea garden. The side entrance is disguised by a raised bed of polished stone. This embraces the lawn and the curved pond, joining a walkway of loose-format Indian sandstone. Lush foliage in different shades of green provides a dense border for privacy and harmony. The restful circle of lawn lends itself to entertaining, offering a seating area ideally suited to relaxed furniture and funky fabric. Cushions could be used to complement the bright colours of Calla lilies and bromeliads. Rocks, misters and recessed lighting add to the peaceful nature of this outdoor room.

Melissa Grove, Ambrosia Grove,
phone 09 262 2188, email melissa.grove@xtra.co.nz,
website www.ambrosiagrove.co.nz

illustration: Bruce Bryant

^ Fun use of colour creates a romantic alfresco dining area.

Resene
Lime White

Paving

Pierce Garden & Landscape Centre
09 579 3750

king bromeliad

Kings Plant Barn
0800 PLANTS
www.kings.co.nz

Hunza lighting

Jenny Pullar Landscape & Garden Design
09 820 3520
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<
star jasmine

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>
Spanish shawl

Kings Plant Barn
0800 PLANTS
www.kings.co.nz

Resene Citron

Resene Aubergine

Resene Blush

Resene Mariner

<
mondo grass

Kings Plant Barn
0800 PLANTS
www.kings.co.nz

Yolanda Alba from Blooming Garden proposes this alternative garden design:

This simple, easy-care garden provides a romantic setting for alfresco dining. A backdrop of trellis fencing covered in fragrant, Star Jasmine replaces the corrugated iron wall at the rear of the space. The planting features contrasting tones of black, white, lime and pink. With its fuchsia flowers, the ground cover of Spanish Shawl is a low-maintenance alternative to lawn and adds a bold accent. Black Mondo grass provides a border around a small square of grey paving stones, just large enough for a table for two. King Bromeliads with big lime-green leaves and tiger-like stripes introduce a touch of drama. The lighting, adjustable low-voltage copper fittings with blue tint filters, is mounted on top of the fence to illuminate the planting and cast romantic moonlight shadows across the paving.

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email yolanda@bloominggarden.co.nz

words: Penny Lewis

keeping it Kiwi...

They were sceptical at first, but a couple of Aussie painters have been won over by Resene paints.

Working in exclusive Point Piper, on Sydney-based New Zealand architect Chris Howe's own home, they weren't familiar with the product and were therefore reluctant to provide a complete warranty for their work. However, Howe insisted on specifying Resene – flat acrylic Resene Half Pearl Lusta for all interior walls, the same colour in semi-gloss enamel for all doors and joinery, and Resene Sonyx 101 in Resene Half Spanish White on the exterior. Now, those painters are converts and intend to keep it Kiwi in the future.

Chris moved to Sydney five years ago to set up Bossley Howe Architects, a joint venture with Auckland architect Pete Bossley. He specifies Resene for all his projects, but it's not just Kiwi pride that makes him do it.

"It's my belief that we should support New Zealand companies if their products are equal to or better than their Australian counterparts. I have no doubt at all that Resene paint is the best on the market in Australia," he says, citing technologically advanced formulas, and great coverage and wearability as the key reasons behind his preference.

Chris says for the last eight years, the interior walls of his own homes have featured Resene.

"I find it's the only flat paint suitable for walls – we have two boys who are not kind on houses!"

While many people mistake the Howes' Point Piper residence for a new home, it is actually an extensive renovation. When Chris, wife Betsy, and boys Charlie (7) and Harry (11), first moved into the 1923 deceased estate, their friends were taken aback.

"Some said it wasn't just the worst house in the street, but in the whole suburb," laughs Chris.

in Sydney

The roof "leaked like a colander" and some emergency repairs had to be carried out when one of the boys put his feet through the floorboards. In fact, the family had originally intended on demolishing the existing house and starting again, but town planning and geotechnical issues meant this wasn't advisable – to begin with, the rear of the 780sqm site is 16m higher than the front.

Today, the original house is unrecognisable and Chris is particularly proud of the fact the entire project took only nine months from go to whoa. While the architect says he usually has a Modernist approach to his design, this undertaking called for a more traditional style.

"We were very aware of context here. The house is directly opposite the former gatehouse of the historic Wentworth Estate," he points out.

Now, while the rear of the five-bedroom, three-bathroom home is modern, the front elevation nods to the neighbourhood, with its modernised versions of the gatehouse's railings and engaged pilasters. Genuine antique Spanish roof tiles add to the overall character, which is described by Chris as "Australian English" in style.

Indicative of the English influence are the black enamel-painted window and door frames. Acoustic seals around the double-glazing cater for any movement in the joinery from the blazing heat. And the Resene paint handles the weather extremely well, Chris says.

The renovation added a new underground double garage, and the home's existing pool was retained, albeit with a hefty makeover. Large expanses of concrete were plastered and then painted in Resene Half Spanish White to match the house.

A large water tank under the new concrete stairs collects rainwater for irrigation. The planting scheme includes rare 350-year-old native Australian plants, fitted with microchips for identification.

Inside, the new kitchen features jarrah veneer cabinets and CaesarStone benchtops in Nite Sky. Chris says Betsy is a great cook and insists on a kitchen that can withstand a lot of wear and tear. And she's very pleased with the result – which is just as well, as the entire design was her husband's.

"She said something like: 'Design it how you like, as long as it's how I want it to be'," laughs Chris. H

before

Looking at the house today, it is unrecognisable from the property Chris initially purchased.

Resene Half Pearl Lusta

Resene Half Spanish White

Resene Half Pearl Lusta and Resene Half Spanish White are both in Resene's top 20 colours. See the full top 20 list on page 27.

words: Deirdre Coleman

four fireplaces, four looks

For millennia, humans have gathered around fires for warmth, protection and nourishment. The hearth has traditionally been the heart of the home, and a focal point for cooking and social interaction.

And, despite modern conveniences such as electric ovens, gas barbecues and central heating, which ensure our comfort and render the cooking pot over the flame obsolete, many of us still take great pleasure in the feel, colour, light and movement of a fire. It creates a special welcoming ambiance, and can be enjoyed whether you're alone reading a book with a cat curled on your knee, or socialising with friends. The fireplace is still a key feature of our living spaces – and probably always will be.

On the following pages, we feature four different fireplaces in four distinct settings, to give you an idea of what might suit your home and lifestyle.

Resene Fudge

Resene Mondo

picture: Lucent*Media

traditional touch

In the early 1900s, an open fire was virtually the only means of home heating. As a result, it wasn't unusual to find three or four fireplaces in large homes of the period. Nowadays, many owners of traditional villas and bungalows still enjoy the ambience and sense of satisfaction that comes from setting, lighting and tending their wood-burning fires. And while it may not be the most efficient way to heat a room, there's nothing quite it.

The fireplace in this renovated 1920s villa reflects the period styling of the house. Owner and designer Glen Cornwell, of Avery Team Architecture, chose to enclose the rustic exposed-brick chimney, which stands in the centre of a long living and dining room, to create a more contemporary look. A kauri mantel and surround featuring scrolled detailing was sourced from a local timber recycler. Originally painted white, it was stripped and polished with a clear wax to protect it and bring out the warm honey tones of the wood. The cast-iron register is original. It is inlaid with ceramic tiles in shades of green and painted with a floral Art Nouveau motif.

An antique French hearth surround made from brass and burnished steel provides the perfect finishing touch. A custom-made, removable fireguard (not pictured) has also been fitted to protect the owners' young children from getting too close to the flames.

Chinese antiques complement the décor of the room and tone in with the feature wall, which is painted in Resene Volcano. A pair of black, red and gilded timber panels hang over the fireplace, while three 19th century lacquered-wood Chinese magistrate figures decorate the mantel.

picture: courtesy of Real Fires

hot outside

Outdoor fireplaces have become increasingly popular over the past few years – and it's easy to see why. Just as we all love a bonfire on the beach, there's nothing quite like sitting by an outdoor fireplace or brazier in the evening, enjoying a glass of wine with friends. What's more, an outdoor fireplace is the perfect way to extend your living space and make use of your outdoor areas all year round.

This modern, four-bedroom Auckland home features a Through Wall Gas Outdoor Fireplace from Real Fires. The fireplace opens onto the second-level outdoor entertainment area, as well as onto the open-plan lounge and dining room. Its double-sided design means that you can actually see through the glass door on the exterior past the flames and into the room beyond. The external side has a sealed glass front to make it weatherproof and emits about 30% of the fireplace's overall heat, while the living room side is open.

This fireplace is designed for new timber frame installations and isn't suitable for existing masonry or brick fireplaces. It can run off mains gas or off an LPG gas bottle, as is the case here.

The fireplace is mounted in an expressed chimney block finished in charcoal-coloured Nu-Wall aluminium cladding. Its modern styling, with a slim-line brushed stainless steel trim (black trim is also available) and a modern grate, was chosen to complement the contemporary design of the house.

The beauty of a double-sided fireplace like this is that, while providing warmth and light, it also acts as a visual centerpiece and talking point for your outdoor area.

picture: Lucy Gauntlett and Matt Stec

make a statement

In addition to their obvious practical purpose of bringing warmth and light to a room, fireplaces also act as visual focal points in many living spaces, even when not in use. And where, in the past, hearths and fireplaces were less dramatic, today they have been elevated to a new status, where aesthetic appeal is a key consideration alongside functionality.

This completely refurbished family home, designed by Peter Eising and Lucy Gauntlett, of Pacific Environments Architects, features spacious, light-filled living areas, connected by a gallery and opening out to the pool. As a result, the fireplace in the downstairs lounge was designed to fit in with the large scale of the spaces and to complement the artwork showcased throughout the house. The fireplace's huge concrete hearth shelf measures 6m in length, running from wall to wall, while the fireplace itself is a generous 4m long.

Both the hearth and the boxed-out section above the fireplace are finished in 600mm x 600mm metallic tiles. With their natural volcanic look and mix of dark grey, beige and golden tones, they add visual texture and depth, despite their smooth finish, and complement other elements in the room, such as the rug and slate-coloured cushions. Standing out dramatically from the neutral walls and ceiling, painted in Resene Half Tea, the tiles also evoke the natural surroundings of the home, which sits on the lip of a volcanic crater lake.

Behind the gas-fired flames, a stainless steel rear wall reflects the colours and movement of the fire as it burns. In addition to this mirror effect, the steel also complements other stainless steel elements found throughout the house.

picture: courtesy of Living Flame

contemporary comfort

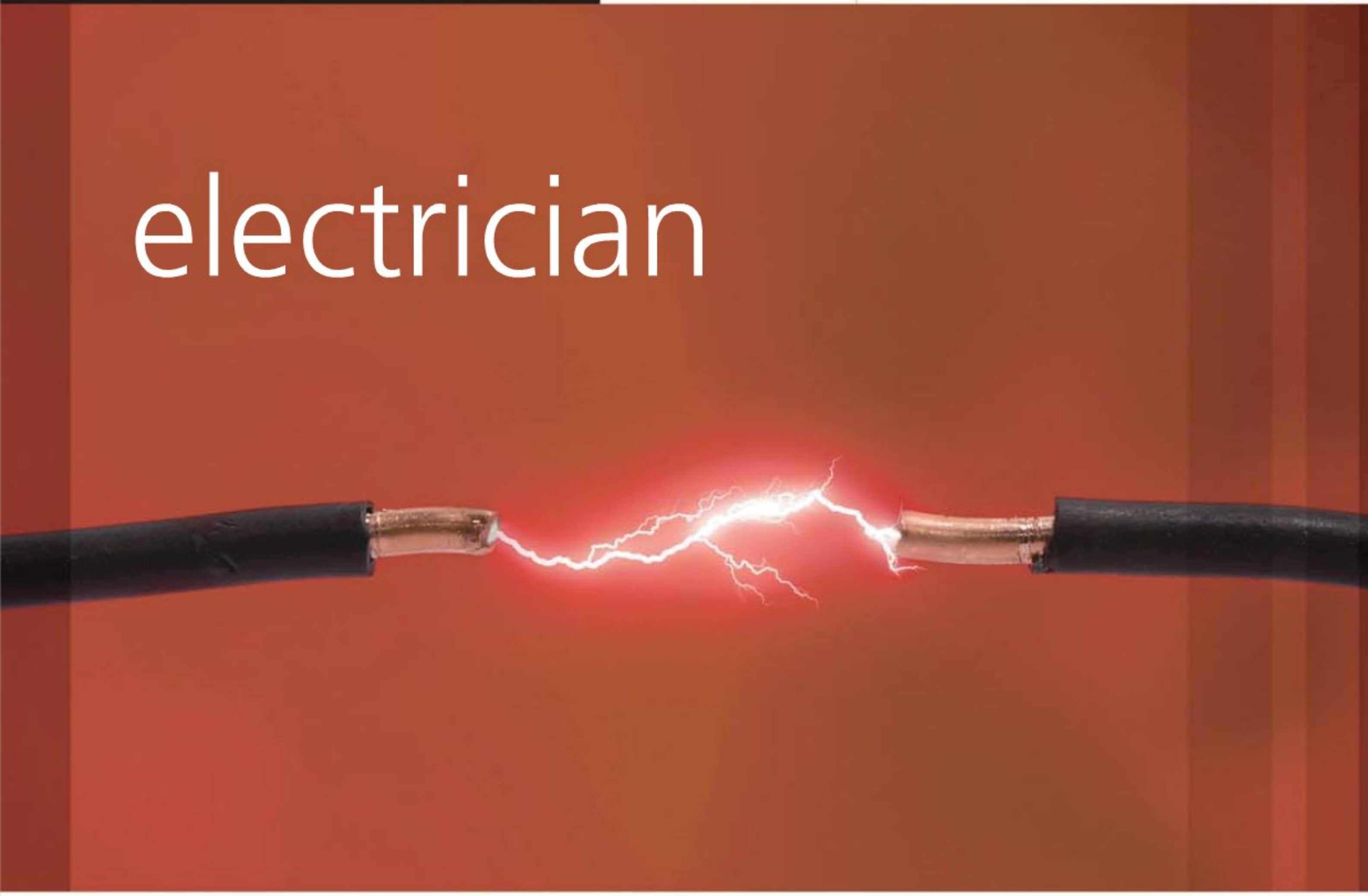
The look and design of the fireplace has changed significantly over the last century. In addition to tiles, materials such as glass, stainless steel, marble, slate and stone can all be found on the modern fireplace. The mess associated with real wooden logs has been replaced by fuss-free gas-fired flames, controlled electronically from the comfort of your chair. There is also the option of a diffuser burner, where the entire ember bed glows or, for the more contemporary look, strip or candle burners that create a wall of fire the length of the fireplace. Other choices include coals and logs, or the new Cotswold stone or glass-pebble ice-effect burners.

This Eastside fireplace from the Living Flame Element range features sleek, contemporary lines designed to suit modern homes. The 2m-long gas Euro model in this house was chosen by designer Lynne Russell. Sitting in a masonry chimney painted in Resene Putty, it has glass ends and a stainless steel rear wall. Its three individual log burners can be controlled separately, to create as much or as little heat as required. A thick, black-granite hearth, raised off the ground, floats beneath the fireplace, its strong horizontal form softened by a pair of tall wrought-iron candelabra.

In an improvement on the traditional open, wood-burning fireplace, where much of the heat escapes up the chimney, Eastside fireplaces have a dual radiant and convection heating system designed to maximise heat output. This means that while the flames heat you, any heat that would normally get lost up the flue is trapped in a special convector at the top of the fire and re-directed back into the room.

words: Mary Searle

electrician



Electricity can be scary stuff, especially in the wrong hands. It is therefore very important to choose the right person to do your wiring.

A good place to start is with the Electrical Contractors' Association of New Zealand (ECANZ). In Australia, for more information, contact your local provider. ECANZ members are Master Electricians who all meet strict safety standards and commercial criteria. Using them also means work carried out is covered by the Master Electricians free guarantee, which means that if a problem relating to the quality of workmanship or safety arises, ECANZ will remedy defects up to a value of $10,000 if your original ECANZ contractor will not.

As a homeowner, you are permitted to undertake some electrical work in your home under certain conditions. A like-for-like replacement of a three point pin, plug, for example, is fairly straightforward, but anything more can be complex and dangerous. For example, you may do things like replace switches, sockets, light fittings, thermostats and elements, and repair light fittings and appliances. You can also disconnect and relocate permanently wired appliances and relocate existing switches, socket outlets, and lighting outlets that are supplied with electricity by tough-plastic-sheathed cables. However, ECANZ says the vast majority of householders would not be competent to carry out many such activities, and nor would they feel confident enough to put their family and property in danger.

A homeowner may also install, extend or alter any cable (except the main cables that come in from the street), but the work must carried out in accordance with the requirements of the New Zealand standard ECP 51, and must be checked and tested by a licensed electrical inspector. You cannot connect your work to the electricity

Resene
Dynamite

dodgy DIYers

power play

It all happened about five months ago. We own a beach house over at Kawhia and needed to have the trees cut near the road, just in case they fell and caused damage. Instead of hiring a professional to do the job, my husband decided to take it on, with a German friend of his. They went there for the weekend to do it, but before they even attempted to trim or cut the trees they thought that they deserved a beer.

While intoxicated, the German climbed the ladder to cut some branches, while my husband waited on the ground to navigate and stop them landing on the road (the main road into Kawhia, in fact!) They were on a roll until both made a mistake. They cut a branch and let it land on a powerline. The line snapped and was flashing around throwing sparks everywhere. My husband was in shock and seeing his life flash before his eyes and the German was swearing in his native language.

Because these powerlines are the ones that run into the township, it cut off the power into Kawhia for four hours, until they were repaired. We had to pay the $800 fee for the call-out and equipment. It was a costly lesson that it is sometimes best to call in the professionals rather than doing it yourself.
From: Lynn MacDonald

power cut

My husband (how many funny DIY stories start like that?) was changing a light fitting outside and had to drill some new holes for the fitting. While up the ladder with his electric drill, he decided to be cautious, climbed down and told me he was going to turn off the power as he would be drilling close to the wiring. (Remember, the drill was ELECTRIC!).
From: Stuart Family

supply yourself. The inspector will connect it, test it, and issue you with a Certificate of Compliance (COC) if it meets safety requirements. And you are not allowed to do any work on a switchboard – apart from replacing fuse wire or fuse cartridges – yourself.

There is an inherent danger when dealing with electricity. Mistakes can result in shocks or fire. Doing it yourself can also impact on your insurance when time comes for a claim. So, if you're game to try, ensure you have the necessary knowledge and skills… and that the power is turned off. However, it's safest to get someone in who knows what they're doing.

When choosing an electrician, ensure they are registered and have a current practising license. They should be able to present an ID card issued by the Electrical Workers Registration Board, bearing their name, registration number and license expiry date.

> Doing it yourself can also impact on your insurance when time comes for a claim.

As with most such jobs, get three quotes, but be aware that the cheapest may not be the best. Ask for an itemised quote, which lists materials and labour costs. This is helpful if changes are made to the job while it's in progress. Some people buy the necessary parts from their local hardware store and then call an electrician in to install them. If you do this, your electrician is likely to up their hourly rate, as they make a margin on products they source themselves. They should also be aware of new trends and products, and be in a position to advise you of the best solution to your needs.

And do make sure you know exactly what you're getting, and what you're not, for the quoted price. Will they dig their own trenches for underground cabling? Are the inspection fees included? Also, ask whether an apprentice will be assisting on the job. Apprentices need considerable practical experience to become fully qualified, so it's good for them to be actively involved. Their work is fully supervised, but their time should only be charged if they contribute to the job, and naturally, you shouldn't be paying as much for their work.

Finally, always ask for a COC, unless it's simply been a maintenance job. Electricians fill these out at the end of each fixed wiring project as proof that they have complied with New Zealand's electrical safety standards and codes. The customer should receive a copy of the certificate, as should the Electrical Workers Registration Board. A COC for electrical work will protect you from liability if, after you've sold your house, something goes wrong with the electrical wiring. For people buying property, it is important to ask for a recent COC to ensure the electrical wiring and fittings are in a safe and satisfactory condition. H

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Kapiti, 112 Kapiti Road, Ph 04 296 1060
Karori, 1 Beauchamp Street, Ph 04 476 7480
Kerikeri, State Highway 10, Waipapa, Ph 09 407 8206 (R)
Kilbirnie, Cnr Tacy and Kemp Streets, Ph 04 387 2916
Levin, 292 Oxford Street, Ph 06 368 4484
Lower Hutt, 465 High Street, Ph 04 570 0683
Manukau, Sharkey Street, Ph 09 262 1705
Masterton, Cnr Queen and Renall Streets, Ph 06 377 2542
Matamata, 22 Arawa Street, Ph 07 888 4884
Morrinsville, 153 Thames Street, Ph 07 889 5298 (R)
Mosgiel, 15 Factory Road, Ph 03 489 5356 (R)
Mt Eden, 126 Valley Road, Ph 09 623 3950
Mt Maunganui, 91 Newton Street, Ph 07 572 0044
Mt Roskill, 72 Carr Road, Ph 09 620 5714
Naenae, Cnr Naenae Road and Vogel Street, Ph 04 577 8155
Napier, 116 Taradale Road, Ph 06 843 1710
Nelson, 75 Haven Road, Ph 03 548 7110
New Brighton, Cnr Oram Avenue and Beresford Street, Ph 03 388 8255 (R)
New Lynn, 24 Clark Street, Ph 09 827 6877
New Plymouth, 132 Molesworth Street, Ph 06 759 8100
Newmarket, Cnr Crowhurst and Teed Streets, Ph 09 529 4760
Northwood, Unit E3, Northwood Supa Centre, Main Road North, Ph 03 323 4492
Oamaru, 190 Thames Street, Ph 03 433 1211
Onehunga, 260 Church Street, Ph 09 636 4105
Orakei, 176 Kepa Road, Ph 09 528 2519
Orewa, 39 Florence Street, Ph 09 427 9560
Paihia, 39 Williams Road, Ph 09 402 8050 (R)
Palmerston North, 407 Ferguson Street, Ph 06 357 3052
Panmure, 45A Mt Wellington Highway, Ph 09 570 4235
Petone, 300 Jackson Street, Ph 04 568 9163
Ponsonby, 250 Ponsonby Road, Ph 09 376 0435 (R)
Porirua, Lyttelton Ave, Ph 04 237 7954 (R)
Pukekohe, 54 Seddon Street, Ph 09 237 1022
Queenstown, 87 Gorge Road, Ph 03 442 4152
Rangiora, 83 Victoria Street, Rangiora, Ph 03 313 7326 (R)
Richmond, 315 Queen Street, Ph 03 544 9189 (R)
Rotorua, 10-12 Old Taupo Road, Ph 07 348 1883
Shirley, 38 Marshland Road, Ph 03 385 5082
Stratford, 203 Broadway, Ph 06 765 7828 (R)
Takanini, Cnr 228 Great South and Glenora Roads, Ph 09 296 1959
Takapuna, Cnr Auburn and Huron Streets, Ph 09 489 1540
Taupo, 124 Ruapehu Street, Ph 07 378 1500
Tauranga, Altex, 91-111 Oropi Road, Tauranga, Ph 07 541 1955 (R)
Tauranga, 47 Waihi Road, Ph 07 578 4169
Te Awamutu, Unit 1, Cnr Albert Park Drive and Cambridge Road, Ph 07 871 7020
Te Rapa, 671 Te Rapa Road, Ph 07 850 5472
Thames, Cnr Queen and Pahau Streets, Ph 07 868 6644 (R)
Timaru, 8 Elizabeth Street, Ph 03 688 4723
Tower Junction, Unit 8-9 Whiteleigh Ave, Ph 03 343 3990
Upper Hutt, Cnr Fergusson Drive and Montgomery Crescent, Ph 04 526 4946
Victoria Park, cnr Sales and Union Streets, Ph 09 379 0226
Waiheke Island, 9 Tahi Road, Ostend, Ph 09 372 2827 (R)
Waipu, 40 Cove Road, Ph 09 432 0203 (R)
Wairau Park, 8 Croftfield Lane, Ph 09 444 4387
Wairoa, Adams, Carroll Street, Ph 06 838 8635 (R)
Wairoa, ITM, 159 Carroll Street, Ph 06 838 7332 (R)
Waitara, Cnr Richmond and Harris Streets, Ph 06 754 8822 (R)
Wanganui, 17 Wilson Street, Ph 06 348 0048
Warkworth, 29 Glenmore Drive, Ph 09 422 2150
Wellington, 223 Thorndon Quay, Ph 04 471 1112
Wellington, 25 Marion Street, Ph 04 801 6219
Wellsford, Main Road, Ph 09 423 8914 (R)
Whakatane, 59 McAlister Street, Ph 07 307 0950
Whangarei, 22 Reyburn Street, Ph 09 430 2199
Winton, 217 Great North Road, Ph 03 236 0880 (R)

(R) = Reseller